

Saturday 11 June 2016

Amateur Photographer

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The Queen in pictures

Celebrating her
90th birthday

Sixties Icons

How we recreated a classic
Donovan portrait of Twiggy

Canon EOS-1D X Mark II

Pro motorsport shooter
Nick Dungan gives
his verdict



The Stones

Gered Mankowitz and
Terry O'Neill recall
their years working
with the band

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This week's issue is a great one for lovers of historic photography. Our *Classics Revisited* series, in which we recreate an iconic image, is one of our most popular features, and this week we go back to the 1960s and a wonderful fashion shot of Twiggy by the great, late Terence Donovan, whom I had the privilege to meet shortly before he died in 1996. This picture, which AP's Phil Hall and Andrew Sydenham

did a fantastic job of recreating for this week's cover, perfectly encapsulates the zeitgeist of that decade, when British culture ruled the world – thanks in part to the Rolling Stones, who also feature this week as Terry O'Neill and Gered Mankowitz talk to AP about their experiences of working with the band. Finally, to round off this issue's classics theme, we commemorate the Queen's 90th birthday with a gallery of images from the archives.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



Morning Sunrise by Lee Fitzsimmons

Nikon D5500, 18-200mm, 2secs at f/10, ISO 100,
black & white ND grad filter

This image by Lee Fitzsimmons was uploaded to our Twitter feed.

'I had previously visited Seaton Sluice in Northumberland in the evening and scouted the Watch House as a possible photo venue,' says Lee. 'Unfortunately, with the sun setting over my shoulder, shadows were cast on the scene spoiling the composition. Thus, I decided that a

sunrise would be much better.'

'A week later at 4am I returned, and during the drive up I could see the vibrant colours forming in the sky. It was about 30 minutes before sunrise, so I set up my tripod on the path that leads to the Watch House and took a few test shots. I was amazed at how the sky was looking and am so pleased with the outcome.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

7days

A week in photography

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Top environment pictures



© SUJITAO CHONDHURY PHOTOGRAPHY

The Atkins CIWEM Environmental Photographer of the Year competition has revealed the best 60 images that will go on show at the Royal Geographical Society from 29 June-21 August in London. The exhibition will then travel to Grizedale

Forest, Cumbria. Shortlisted entries include ones on natural catastrophes caused by climate change, the effects of population growth and people's efforts to preserve the Earth's biodiversity.

Photo London events

Organisers of Photo London are to launch a series of events across London called The Crucible Project. Photo London co-founder Michael Benson (pictured) also revealed plans for a mentorship scheme to help graduate photographers. The second Photo London fair took place at Somerset House last month.



© PHILIP SINIEN

RSPCA challenge

© WILL JEWINS

The RSPCA Young Photographer Awards is seeking the best photos of animals from people aged 18 years and under. The top prize is a weekend photography break and category prizes are Wex photo vouchers. The closing date is 26 August 2016 and the winners will be announced at the Tower of London in December. For full details of the age categories and to enter, visit www.rspca.org.uk/photocomp.



'Too lazy' to back up

One in five photographers fail to routinely back up computer data, admitting they are too lazy or it takes too long, the results of a poll say. Over 25% of photographers across Europe have fallen victim to data loss on a computer or smartphone, according to the findings of a survey of 1,800 photographers by the Royal Photographic Society and data storage specialist Verbatim. For the full story, visit amateurphotographer.co.uk.



Photo tributes

The death of Luminous-Landscape founder Michael Reichmann has triggered an outpouring of tributes from the online photo community. Michael (pictured) set up the popular US photography website in 1999 with friend Chris Sanderson, devoting the site to the art, craft and technology of photography. He died on 18 May after a battle with cancer.



© KEVIN RABER 2016



WEEKEND PROJECT

Panning for travel

Panning is a technique used for conveying movement, particularly with fast-moving objects. Sure, you can freeze these objects using high shutter speeds, but they end up looking just that - frozen, without any sense of movement. With panning, you deliberately slow the shutter speed and pan the camera to track fast-moving subjects, smoothly swivelling your hips. The idea is to keep the subject as sharp as possible while creatively blurring the background. This technique needs some practice, and it's good to try it out during your summer travels, particularly if visiting a colourful place like India or Vietnam (as here). All you need is a camera that doesn't suffer excessively from shutter lag and a lens that is wide enough to capture the entire scene.

1 The shutter speed depends on the subject's speed. Try 1/30sec or 1/20sec and moving up or down from there. Begin panning before pressing the shutter, and continue moving with the subject after taking the image.

2 You can switch to continuous shooting mode and set the focus points to the part you really want to be sharp. Alternatively, use manual focus and prefocus on the area the subject will pass.

BIG picture

Blissful scenes of the setting sun over Srinagar's Dal Lake

 In this twilight-saturated image we find two fishermen resting in their *shikara* (a type of boat). The pair and their vessel are silhouetted against the setting sun that drenches the Dal Lake in Srinagar, the summer capital of Jammu and Kashmir in India. Kashmir, a Muslim majority state, is often called the not entirely hyperbolic 'Paradise on Earth'. For centuries the region has captured the imagination of countless writers, poets and filmmakers, and the state is integral to the tourist trade. Romantic aura aside, Kashmir is still subject to politics, as it has been a contested land between nuclear neighbours India and Pakistan since 1947, the year both countries attained freedom from British colonisation.

Words & numbers

Best wideangle lens? Two steps backward

Ernst Haas

Photojournalist and pioneering colour photographer (1921-1986)

80 million
images shared by 400m people on the web everyday



3 If something is very fast moving and colourful, like a dancer, try using a slower shutter speed, as a sense of movement and dynamism is key. Ensure that evocative shapes and colours are included.

4 Notice how in this image (right) the rider has space to move into. Context is crucial, even if it's deliberately blurred out. Be sure not to crop key parts of the moving subject otherwise it will look amateurish.



© GEOF HARRIS

Panning is a great way to capture the energy of a city you're visiting, but be prepared to practise!



One complainant reported a drone (not the one pictured) flying over a school field



The missing gear includes a Nikon D600

Raid scuppers charity shoot

 A PHOTOGRAPHER has appealed for help to trace thousands of pounds' worth of camera gear stolen days before a charity photo shoot.

Michael Becket has warned photographers to be on the lookout for cameras and lenses thought to be worth more than £6,000 stolen from his London home. Becket wants photographers and dealers to be made aware of the missing Leica, Nikon and Sony items because the culprits may try to sell them.

Anyone who can help is urged to call the police on 101, quoting the crime reference number 5607706/16. The stolen items include a Nikon D600 (serial number: 8802219), a Nikon D800E (8021799), a Sony Alpha 6000 (3905039) and a Leica M4-P (either 1543754 or 1547653).

Drones under fire as Queen promises new rules

 UK POLICE received almost 900 calls about drone use in 2015, according to a report that consumer drone giant DJI has since blasted as 'irresponsible'. The 860 reports of drones flying over residential properties included concerns that users are flying the unmanned aerial devices to spy on children, and criminals are using them to plan burglaries.

The data was obtained from UK police forces by Esri UK, a mapping software company, under a

Freedom of Information (FOI) request. Greater Manchester Police received 90 calls – the highest number from 38 of the 45 forces that responded to the FOI request. However, London's Metropolitan Police – the UK's largest force – received just one call.

The news came as new rules governing drone use were announced in the Queen's Speech. The rules, which are part of the Modern Transport Bill, were proposed to 'bring safe commercial and personal

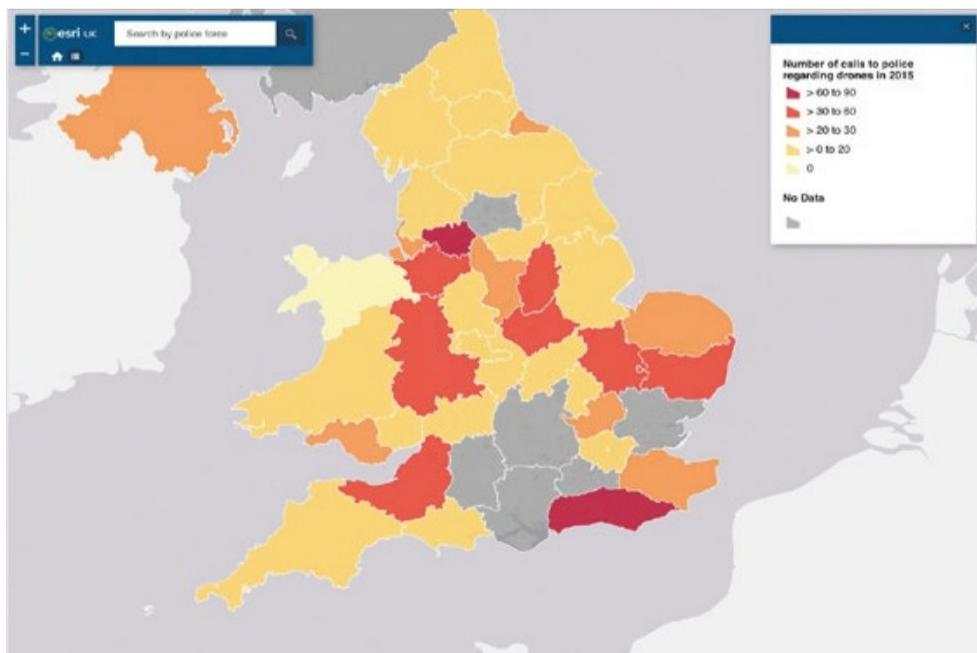
drone flight for households and businesses a step closer'.

The Esri report drew fury from DJI, which condemned the data as 'simply an unedited listing of raw complaints with no attempt to verify whether any of them had any merit'. DJI cited an alleged incident at London's Heathrow Airport on 17 April 2016, where a suspected drone collision with a plane was later thought to have been a 'plastic bag'. The news comes amid growing concerns about the safety of drones and fears of a collision with a passenger jet.

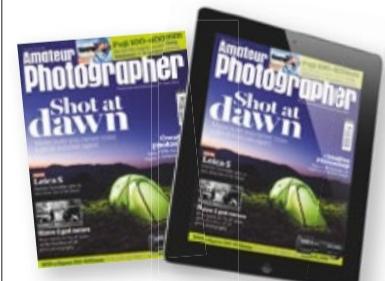
'Various countries, including the UK, are in the midst of creating rules and regulations for drones and, therefore, irresponsible reports like these at this sensitive time pose a serious threat of damaging an emerging industry,' DJI said in a statement. DJI points to the benefits of drones for businesses, recreational users and emergency services, including aerial photography and agricultural surveys.

Charles Kennelly, Esri UK's chief technology officer, said: 'The map reveals hotspots of drone usage across the UK and helps users to understand how they are becoming a growing concern for the public.'

At the time of writing, Esri UK had yet to respond to DJI's attack on its report.



Drone complaint hotspots across the UK



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War ace McCullin aborts Palmyra photo mission

DON MCCULLIN
was forced to abort a mission to photograph the 2,000-year-old Temple of Bel in Palmyra in Syria when a Russian soldier stopped him at the gates.

McCullin, 81, spoke of his dismay after visiting Palmyra last month – a region he had first visited several years ago for a project about the Roman frontier. He planned to photograph the Temple of Bel, which now lies in ruins after being attacked by Islamic State. Backed by

Russian air strikes, Syrian forces recently recaptured Palmyra – prompting McCullin to call *The Times* to inform them that he'd like to document images of the city ruins.

'All I wanted was to photograph the Temple of Bel, which the ISIS people have destroyed,' McCullin said in a talk at Photo London. 'I actually got to the Temple and saw the door slightly open and thought, "You lucky devil – you've made it." I pushed the door – it was

totally unmovable.

'I took one frame and a Russian soldier came out of nowhere... roaring round the corner... and pushing me away saying, "No, no, go away, go away"... That was it. I [had gone] all those thousands of kilometres, only to be turned away.'

To distract himself from the trauma of all the decades of global conflict he documented, McCullin devotes much of his time to b&w landscapes, and the darkroom at his home.

McCartney: Passion for subject is crucial

PHOTOGRAPHER Mary McCartney says the most important thing she learned from her late mother Linda was to have a passion for your subject.

Linda McCartney launched a career as a rock photographer after photographing the Rolling Stones in New York during the 1960s. Her daughter Mary, now a professional photographer, focuses on portraiture and candid reportage.

Mary was a guest speaker at Photo London. AP asked her what advice she received from her mother that she has used in her own career. Mary replied: 'She didn't give me advice as such – she wasn't like that – but I would say that all the things she photographed she had real passion for, and when she didn't have a passion for it she wouldn't involve herself in it.'



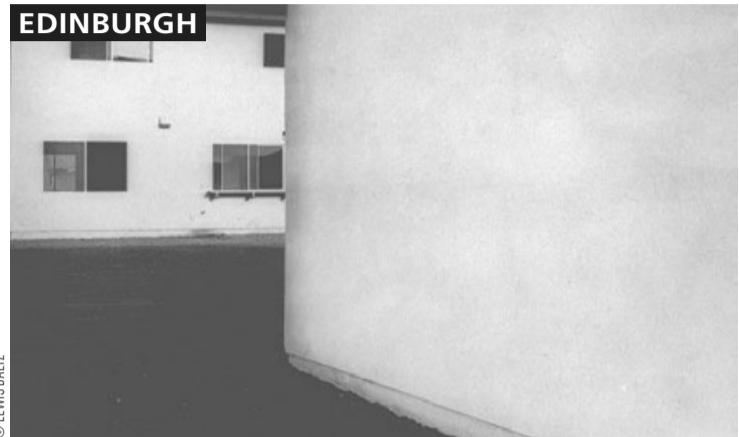
McCartney was speaking at Photo London

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

EDINBURGH



Lewis Baltz at Stills Centre

The Stills Centre for Photography is holding a major exhibition on the work of Lewis Baltz, a key figure from a generation of artists who forged a new era in American landscape photography in the second half of the 20th century. He is known for his photographic projects documenting the effects of industrial civilization on the landscape.

Until 9 July, www.stills.org/about

LONDON



Magical Surfaces

The uncanny refers to anything that at first glance appears to be familiar until a closer look tells you all is not as it seems. The exhibition takes this idea as a springboard to review the ways in which the uncanny has been used in photography.

Until 19 June, www.parasol-unit.org

The Attraction of Onlookers: Aberfan

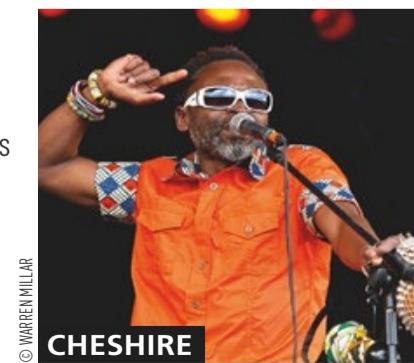
Photographer and video maker Shimon Attie presents a video installation and collection of still images at the National Museum that seek to give back a sense of anonymity to Aberfan – the Welsh village forever associated with colliery-waste landslide tragedy of 1966.

Until 4 September, www.museumwales.ac.uk

Shooting Live Music

This full-day workshop with Liverpool-based event photographer Warren Millar will teach you the skills to get great shots of gigs, with an opportunity to shoot a live band in Widnes. The workshop is based around the Fujifilm X series and is priced £54.99 for the full day.

25 June, bit.ly/1Z1JXP7



CHESTER



Viewpoint Mike Smith

Protecting and preserving our valuable images is always a bone of contention, so can our storage solutions ever be future-proof?

The archiving of photos for future generations has been a rumbling point for many years, and has surfaced its head again with doomsayers warning that we will become a generation of 'digital natives' destined to lose vast swathes of our digital life. The advice is to print our photos for the sake of archiving them. Generally, however, archiving has two aspects to it that are important to distinguish between: the accessibility of the storage format and the durability of the storage medium.

The storage format for analogue products (negatives or prints) is always accessible, assuming we have physical access. That is not necessarily the case for digital products, where we move into the realm of both the storage medium and file format.

Digital data needs to be on a device that is accessible itself. The BBC's Domesday Project (www.bbc.co.uk/history/domesday/story) is a good example of a product that became inaccessible within 15 years.

DVDs, CDs and CF/SD cards will have a very long shelf life for devices that can read them, but don't forget that it is relatively easy to format shift from one medium to another. Just copy your images from the SD card on to your hard drive (I'd avoid a floppy disk, though).

The file format can be a thorny

problem. Take some original digital art Andy Warhol created for Commodore (www.bbc.co.uk/news/technology-27141201), where the image format had to be reverse engineered.

For photography the JPEG is about as safe as it gets, but this isn't a raw file. NEF, CRW and ARW, for instance, should be good for a long time to come and are very well supported by the software industry through, for example, Adobe Camera Raw. File formats do change, so this remains an unknown for the medium to long term. Of course, Adobe's solution to this is the DNG (digital negative).

Choose your storage carefully

The durability of storage mediums is hugely variable. Physical print longevity can range from several years to several millennia. Modern archival paper should see hundreds to thousands of years under the right storage conditions (see *The Black and White Handbook*, 2000 edition, by Roger Hicks and Frances Schultz).

Magnetic media (tape, floppy disk, hard disk) have long been used in computing, and tape in particular has been shown to have good durability. Take the example of the amazing photos of the planet Venus from the Soviet-era missions in the 1970s (www.nbcnews.com/id/14786868/ns/technology_and_science-space/t/soviet-era-venus-images-get-new-life), where the original tapes were format-shifted and then reprocessed.

The lifespan of CDs and DVDs is variable, with CD-Rs and CD-RWs tending to be the worst after only a few decades. A clear-cut solution here is to format-shift and back up. For the diehard, 5D glass-storage beckons, although commercial products are some years away (www.spie.org/x117492.xml). A 1in disc of glass can store 360TB of data and withstand temperatures of up to 1,000°C. Its lifespan? A mere 13.8 billion years.

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk.



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

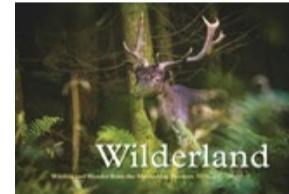
The latest and best books from the world of photography. By Oliver Atwell



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Wilderland

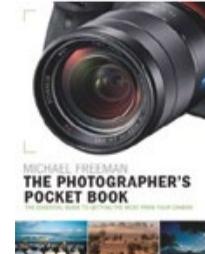
By Andrew Fusek Peters, Fair Acre Press, £20, hardback, 160 pages, ISBN 978-1-91104-803-1



THERE has been a boom in photographers and writers taking flight from urban life to reconnect with Britain's natural spaces. Bookshelves creak with nature writing by the likes of Robert Macfarlane and Helen Macdonald, and in the pages of this very magazine wildlife and landscape photography is in abundance. The charm and glamour of stepping onto and recording a land teeming with primitive history, and witnessing its inhabitants untethered by social concerns and problems, appeals to all of us. In this collection of wildlife imagery and writing, Andrew Fusek Peters explores the Shropshire borders. It's a project that seems not to be about an insider looking in and hoping to grab a few award-winning images, but a person using his camera to step into the world and, with some luck, bring something back that can be cherished and preserved on the most personal level. It's a lovely book and, above all things, inspiring. ★★★★☆

The Photographer's Pocket Book

By Michael Freeman, Ilex, £12.99, paperback, 256 pages, ISBN 978-1-78157-343-3



MICHAEL Freeman is one of those writers who is more than happy to occupy two camps. On the one hand he produces books that are geared more towards the experienced and professional, such as those that explore and theorise about composition. On the other, he is a writer who can expertly guide beginners through the most fundamental basics of photography. In this handy and portable volume, Freeman packs in just about everything you'll need to become more than proficient if you're thinking about getting serious about your photography, or even if you just need to take your photography up a level or two. There's something here for everyone, and that makes this book another worthy purchase from the Freeman catalogue. ★★★★☆

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When shooting a documentary wedding, the idea is to tell the story of the big day

Telling wedding

KIT LIST



Small cameras

The Fujifilm X-T1 and X100T cameras are perfect for documentary weddings. The X-T1 has a flip-down screen that allows you to get shots you may not be able to achieve by raising a camera to your eye.



Prime lenses

Try to steer clear of zooms. There is nothing wrong with them, but by using just a couple of prime lenses you will add uniformity to your coverage. You will also start to understand the focal length and the types of images you can achieve with them.



Kevin Mullins

Kevin is based in north Wiltshire, but photographs weddings across the UK and Europe. He specialises in a candid style of wedding photography, which emphasises the emotional and humorous elements of a wedding. You can find more of his work at www.kevinmullinsphotography.co.uk and f16.click.



Wedding photography styles have evolved over the years and there is, of course, no right or wrong way to shoot one. Over the past few years, for example, we've seen the rise of the vintage-style wedding. We are all very much aware of the formal and traditional style of wedding photography, and we've probably all been at weddings where we have spent more time in a group shot than actually enjoying ourselves.

Luckily, every couple getting married will have their own idea of what they want from their wedding photographs, and one style that is currently very popular is documentary wedding photography or wedding photojournalism.

When shooting a wedding like this, the idea is to tell the story of the wedding through pictures, without any direction or intervention from the photographer. And the key thing to remember is that you should be shooting in a candid manner.

This doesn't mean that the photographers who direct their clients and organise the shots are wrong – it just means that those who choose to shoot in a truly documentary style choose to do it totally candidly.

And this is more difficult than it seems.



ALL PICTURES © KEVIN MULLINS



stories

Avoid the staid and traditional wedding images by telling a candid story of the day. **Kevin Mullins** explains

► Sustenance

Weddings are unpredictable, so you may be shooting for prolonged periods of time. Make sure you keep a bottle of water and some power snacks, such as peanuts, in your kit bag. It's impossible to operate at your best when your body is flagging.



► Lighting

While most documentary wedding photographers will shoot using available light as much as possible, it's important to have something in the bag for when the light is simply not there. A small LED torch is suitable, or a full flashgun – just make sure you know how to use it and when.



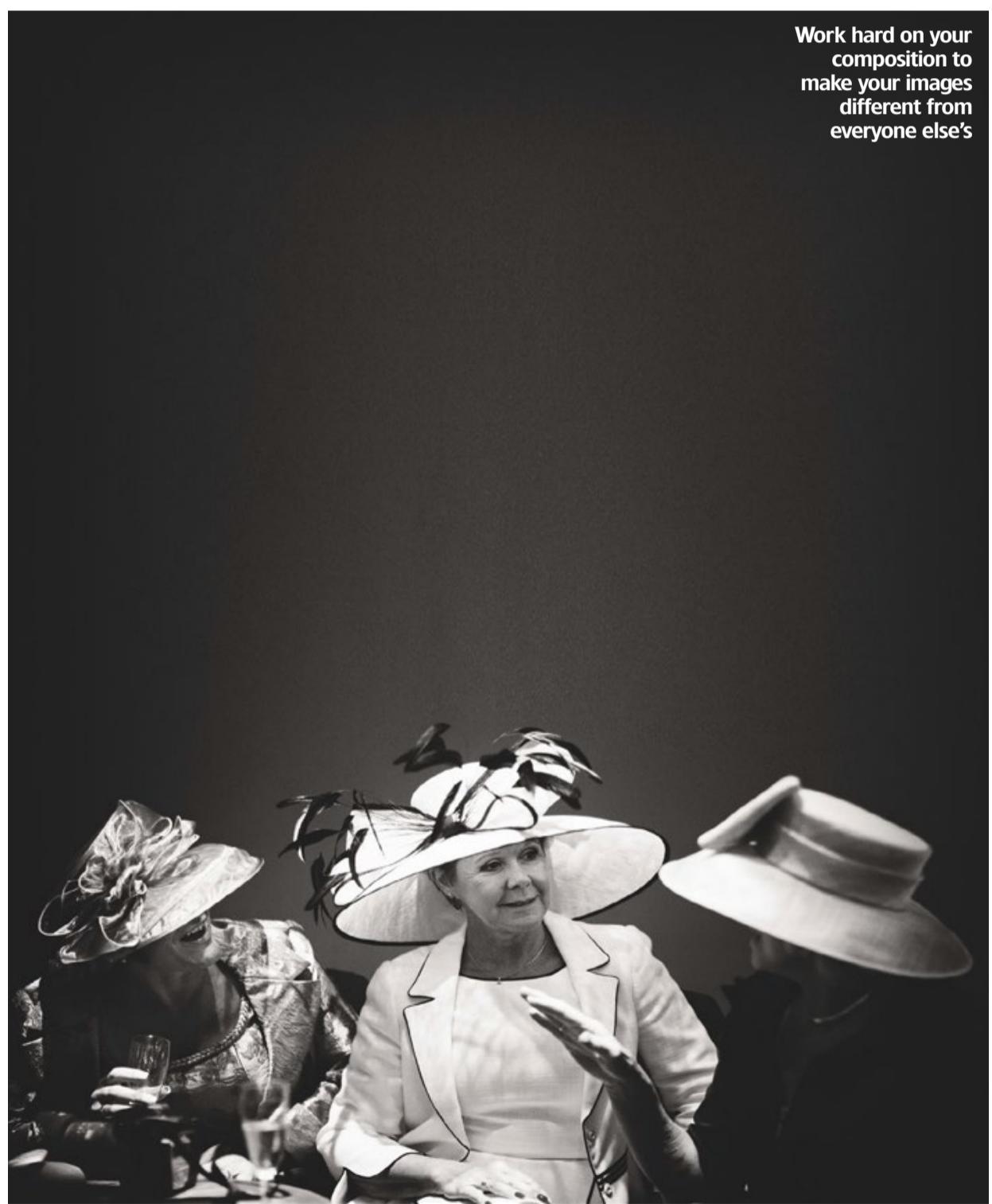
► Spare batteries and cards

You will shoot a lot during a documentary wedding. If you are using smaller cameras, the batteries may not last all day and you will almost certainly fill a regular memory card. Use fast memory cards such as UHS-II where possible.

Be nimble, react to the scene in front of you and then move on



Work hard on your composition to make your images different from everyone else's



When you have a gorgeous bridal prep room and the make-up artist decides to prepare the bride in the bathroom, sometimes it's difficult not to interject. However, the plan is to tell the true story of the day, and that day must be allowed to flow completely naturally.

Observation

When you are commissioned to photograph a wedding – and perhaps this is true for any type of photography – you are chosen because of your eye for the frame. The clients have selected you based on your portfolio. They love the types of images you are capturing.

What does this mean? Well, it means they are not selecting you because of your camera-operating skills. They are selecting you because they like the moments you see at weddings and how you chose to photograph them.

Being a documentary wedding photographer is far more than understanding how your camera works, or how flashguns operate. It's about people-watching and understanding the dynamics of the guests.



Emotion is what drives weddings and it's crucial that you capture these moments

Behind the scenes Overcoming difficult conditions

SHOOTING this image (right) proved a little problematic for a few reasons. While the light was good inside the barn, the bride and groom were standing in front of a very large full-height glass window. This meant that the subjects were swamped with light and I had to use the camera's spot metering and exposure compensation to get a correct exposure.

Additionally, the pastor had indicated he was happy for me to photograph from the front, but he did not wish to hear any 'clicks of the camera'. Luckily, the Fujifilm cameras I use have an electronic shutter mode, which I can resort to when I need silence. In this case, as the bride and groom were deep in prayer, I was able to shoot this image not only in silence, but also from my hip, which helped me respect the moment more.

Thanks to the electronic viewfinder (where you can see the live exposure), I could check my exposure and shoot the image safe in the knowledge that the moment had been captured. In post-processing, very little needed adjusting as I could see exactly how the image would come out of the camera.



Try to avoid a standard formula for shots – capture what's in front of you instead



Listening

Almost as important as seeing is listening. When you are shooting a wedding with a documentary approach, it's important to be on your toes at all times. You can usually tell if a small group has formed that is perhaps a little more gregarious than the rest by simply listening. Is somebody about to tell the punchline of a joke? Is dad gearing up for a very emotional part of the speech? Honing these skills will give you a better chance of capturing the right moment.

Emotion

Human emotion is what drives weddings. There are few events more emotional in most people's lives and it's really important to try to capture that in the storytelling element of your wedding coverage.

Be ready for when the bride and groom exit the wedding room as this is when all their close family will rush forward to hug them. Make sure you are in a good position to capture these moments.

Be quick with your camera skills. Move in very quickly, take the shot and then retreat, allowing the moment to continue uninterrupted by you. If you linger, the subjects will react to you and the moment will have gone away.

Be different

At almost every wedding there will be guests with camera gear to rival you and your set-up. And even if this isn't the case, almost every guest will have a mobile phone with a camera or a small point-and-shoot camera out all the time.

Try to make your images different from the rest by using good natural light, metering accordingly (spot metering in harsh sunlight can be very powerful),

using low angles and thinking more about your composition. Don't simply shoot from the standing upright position as everybody else is. Get your knees dirty if necessary, and get the bride and groom images that none of their guests would have even considered trying to achieve.

Remember it is a story

A good documentary of any kind will have a start, a middle and an end. It will also answer the core questions of who, why, what, where and when.

When shooting, remember you are there to give a concise record of the day, so your images should stand together to tell the story but also stand up individually as moments in time.

A good documentary wedding photographer will not just take endless 'headshots in a natural way' using a

70-200mm lens. A good documentary photographer will link each section of the day together with cornerstone images, such as venue shots, transportation and guests moving between locations. They will also strive to incorporate details such as the weather to help weld the components of the day into a coherent set of images that tell the whole story.

Keep it simple and light

While you can use any camera to shoot a good documentary wedding, you will have a better chance of getting those fleeting moments very quickly if you use smaller DSLRs or mirrorless cameras. Try to stick to a couple of focal lengths, such as 35mm and 85mm. The less you're changing lenses and worrying about gear, the more opportunity you will have to capture those killer images.

AP

KEVIN'S TOP TIPS



Position

Use your skills as a photographer to position yourself accordingly for the image you are about to capture. For example, get down low to shoot children, rather than shooting down at them from above.

Light

It's imperative to understand the way ambient light works. If you have a ceremony at 4pm in December, the light is going to be much more difficult to work with. Use of metering can create a more dramatic image that has impact.



A good documentary has images that show a start, a middle and an end



Keep it simple by working with only a couple of lenses for the entire day

'Remember you are there to give a concise record of the day – images should stand together to tell the story'

What is candid?

THE WORD candid is derived from candour, and candour is described in the dictionary as 'the quality of being honest and telling the truth'.

So, if photographers take it upon themselves to control the moment, tell people to smile, direct them or stage the elements of the photograph in any way, it can't be classed as a candid moment.



Get in close

Using small cameras will allow you to be nimble and react to the environment around you. Observe and listen, move in close, raise the camera and shoot, then remove yourself from the scene to let the moment run its course.



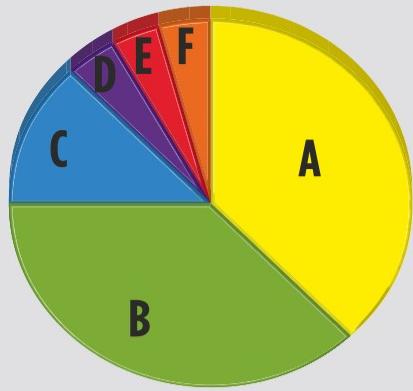
Humanity

Weddings are all about humanity – and it is everywhere. Even if you think the wedding is boring, there will be emotion in the form of human touch, smiles, hugs and kisses. Keep an eye out for these moments.



Story

Remember to use wide scene-setting images to tell the story of the day. You will be looking to answer who, why, where, when and what. Wide shots can often allow more context into the frame.



In AP 21 May, we asked...

What camera would you take on a European city break?

You answered...

A DSLR	38%
B CSC	37%
C Enthusiast compact	13%
D Bridge	4%
E Travel zoom compact	4%
F Other	4%

What you said

'I'm on holiday in Italy now. I left my Canon EOS 5D Mark III at home and took my Panasonic Lumix DMC-TZ70 with no regrets'

'My aim in my photographic life is to travel as light as possible, so no two cameras, five lenses, a flashgun and tripod for me. For a photographic weekend, I use my Panasonic Lumix DMC-G1 with a long zoom. For a general weekend I use my Canon PowerShot G1 X'

'Probably my Canon EOS 600D with the EF-S 15-85mm lens. I usually regret it if I don't take it'

'I would take my Sony Cyber-shot DSC-RX100 III, with no back-up and certainly no DSLR unless I knew that I surely would want one'

[Join the debate on the AP forum](#)

This week we ask

Do the video features of a camera affect your purchasing decision?

[Vote online](#) www.amateurphotographer.co.uk



LIFE @LIFE

It's not often you see a superstar with his parents and a pet cat, which is why this archive photo of Frank Zappa caught our eye!



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LETTER OF THE WEEK

Provocative and evocative

I would like to express how outstanding I found both the idea and execution of Nick Brandt's project highlighting the plight of animals and lost habitat in East Africa (AP 21 May). We should all be able to identify with this whatever country, landscape or background we come from. Nick chose East Africa, but each of us should be stimulated to look to our own patch, as well as support those working in conservation areas.

While change and industrialisation are inevitable in poor and disadvantaged parts of the world to provide work and food for growing populations, we, in the more advanced economies, have a responsibility as we have already made these mistakes. In some part, we are making inroads into redressing these mistakes by the careful reintroduction of rare or locally extinct animals and by creating more reserves.

Nick Brandt's images are both provocative and evocative, and ultimately depressing, but I feel they achieve their aim of challenging the viewer and stimulating a



This picture titled 'Alleyway with Chimpanzee, 2014' highlights the chimpanzee's loss of habitat and the fetid state of the town now

desire to change things for the better. It is impossible for me as an Englishman to be critical of anything in East Africa as we have already destroyed many habitats in the UK. However, Nick's photographs make us all feel that we should do something and do it now! While I doubt the lost habitats Nick highlights will be recovered, his images will surely make many think twice.

This is a great and very worthwhile piece of photography and one that could be emulated elsewhere. Perhaps many local projects with a similar theme and aim may now appear. I certainly hope so.

Ian Peter Douglas, Devon

LETTER OF THE WEEK WIN A 32GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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Film-era lenses

It was interesting to read the articles on using film-era lenses on DSLRs (AP 23 April). As a Pentax user, I simply attach any K-mount lens to my camera. M42 and M39 lenses are no problem, either, via an adapter (yes, you can reach infinity focus and your mirror won't get in the way). If you want your camera to meter for you, press the 'green button'. Some of my best photos have been taken with older manual lenses, and I often prefer them to modern lenses. Pentax in-body stabilisation is handy too.

Adrian Mills, East Sussex

Being a Pentax user and using M42 and M39 lenses

and adapters, you've hit the sweet spot, with excellent functionality with these classic optics – **Phil Hall, technique and features editor**

The four categories

After re-reading several back copies of AP recently, something emerged that should have been obvious before. Photographers are an eclectic mix, once you spot the pattern, comprising four categories in the main, and AP does well to cover this.

We're talking about casuals, committed, challengers and celebrated, with each adding a certain dimension. The casuals are mainly high-days-and-holidays shooters, and not usually kit-focused. The

committed see photography as a mainstream pastime worth serious investment and are kit sensitive, possibly with club membership added. Challengers go one step further to show their competitive spirit by raising personal standards to gain recognition. The celebrated are those who have made their mark with due recognition, then share their skills or knowledge to help others. I wonder how many comparable large-scale activities have achieved the same impact on our social history as photography?

Mark Lewis, via email

There are certainly different tribes within photography. It is a craft from which many

people will get many different things – Richard Sibley, deputy editor

Long-life card

Having recently retired, I decided to take some photographs with my old Canon EOS 50D and assorted lenses. When I checked my card wallets to see if I had a CompactFlash card, I was astounded to find the first card I ever bought.

Back in the early 2000s, I had a Canon EOS 5 film camera so didn't need such cards. But as a cycle-race organiser I was frustrated by the size of the floppy disks for storage, so when CF cards came out I saw them as the much-needed external storage. Buying the TwinMOS 256MB card for £72 at a local computer fair seemed a snip at the time! Now you can get a fast 256GB card for the same money, but at that time the 256MB card was the bee's knees. It came with a warning about not to overwrite data more than about 1,000 times, but 15 years later it is still going strong. And while it's no good for cameras any more, it has spent a lot of time in an HP printer logging 200-300 scans before being emptied to an external drive and reset for more work.



© CHRIS DUNHAM
Flower carpets to celebrate the Feast of Corpus Christi in Tenerife

I have been lucky with the cards I have bought over the years, be they SanDisk, Lexar or Transcend, and while they do the business in my cameras now, the TwinMOS is still my most used card after all these years and the one I use daily. It will never be value for money, but it will always be the one I turn to when needed. I just hope it will last me out!

**Pete Sutton,
West Yorkshire**

I can beat that, Pete. When we recently moved offices I came across my 8MB CompactFlash card and a now defunct 4MB SmartMedia card!

Admittedly, I don't think they will see much use, as I would struggle to save even a single JPEG image on them, let alone a raw file!

**– Richard Sibley,
deputy editor**

Flower power

Any AP reader planning a holiday in Tenerife next year might like to head to La Laguna in the north of the island, camera in hand, to enjoy the glorious spectacle of the traditional flower carpets locals make to celebrate the Feast of Corpus Christi. They use petals and different-coloured volcanic soils from the island's Mount Teide to carpet the pavements with amazing designs. The town itself has many historic buildings and is filled with photographic potential. Next year the date of the religious festival is 15 June.

**Chris Dunham (Ms),
Leicester**

If you're planning a trip abroad, check the dates of carnivals and festivals on the website: www.bugblog.com/festivals – Richard Sibley, deputy editor

Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF
Telephone 01252 555 386
Email amateurphotographer@timeinc.com
Picture returns: telephone 01252 555 378
Email appicturedesk@timeinc.com

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In next week's issue

On sale Tuesday 14 June

Whatever the weather



We review a selection of images from Landscape Photographer of the Year that focus on the weather



Shoot less, see more

Try shooting abstract images to free up your imagination and see things in a new light

Sony Cyber-shot DSC-RX10 III

We test the latest superzoom bridge camera from Sony

Sigma 50-100mm f/1.8

We review Sigma's latest APS-C-format zoom offering a large f/1.8 aperture



Soho, London,
17 January 1964,
by Terry O'Neill

Clicks & Stones

In the 1960s, young photographers **Terry O'Neill** and **Gered Mankowitz** documented the rise of rock band the Rolling Stones, and now many of the resulting images feature in a new book, *Breaking Stones*. They spoke to Steve Fairclough about those amazing years

In the studio, by
Gered Mankowitz





The pop culture of Britain took off in the early 1960s with bands such as the Beatles and the Rolling Stones winning hearts and fans across the world with their style, good looks and self-penned hits. At the same time, a crop of young British photographers – the likes of Bailey, Donovan and Duffy – were also catching the eyes of a worldwide audience with their fresh and inventive celebrity, fashion and music photography.

The marriage of music and imagery was epitomised by the work of photographers such as Terry O'Neill and Gered Mankowitz, both of whom were instrumental in documenting the formative years of the Rolling Stones.

One of Terry O'Neill's big breaks partly came out of the death of his *Daily Sketch* colleague Brian Fogarty, who was killed in a plane crash on the way to shoot a celebrity wedding. Terry was asked to take Brian's job.

Terry recalls what happened next: 'I walked in there and I said to Len Franklin, who was the *Daily Sketch* picture editor, "I don't know what I'm doing here", and he said, "We think youth is on the rise and is going to change the world. We want you to photograph that".'

Terry's first assignment was to photograph the Beatles recording at London's Abbey Road Studios.

'They were doing *She Loves You*, or whatever their first hit was. That image was published and the paper sold out. Then the phone rings and it's Andrew Loog Oldham, the Rolling Stones' manager. That's how I got to take all those images in the book. I started at the top, and I never looked back.'

A musical connection

Terry had a close affinity with music before becoming a photographer.

'I was a jazz musician, playing professionally at the time,' he says. 'I was playing in the American Air Force bases and in London

Above: A rehearsal for ABC's *Thank Your Lucky Stars* TV pop music show, 1964, by Terry O'Neill

Left: The band relax, by Gered Mankowitz



In a career dating back to the early 1960s, Terry O'Neill has shot portraits of many of the world's most famous rock stars, actors, royals, politicians and personalities. While working on an airline's photographic unit, his career took off when his picture of a sleeping politician was published in the *Daily Sketch*. He moved into newspapers and documented the explosion of youth culture in the 1960s, including the rise of the Beatles and the Rolling Stones. His photographs have been exhibited around the world and now, aged 77, he is still busy working on book and exhibition projects. To find out more, visit www.iconicimages.net



© ICONIC IMAGES/TERRY O'NEILL

► jazz clubs at the weekend. So that's why the *Daily Sketch* took me on. They wanted someone young and who could get on with young musicians. I was playing modern jazz, but I loved the blues. I used to go and listen to this group down in Richmond, who were the Rolling Stones, so I knew who they were when I got the phone call. I loved the blues so it was right up my street. In fact, I think their music was better then than it is now.'

Terry was also very close in age to the Stones. 'I was a year older than Bill Wyman, so I was the oldest one,' he says. 'We all used to go to The Ad Lib Club in London. We used to sit there talking about what we were going to do when all this was over.

'We were all convinced we'd been given this chance and in a couple of years it would go back to what it was like before, and we'd have to get a proper job. Keith Richards never thought it was going to last and I remember Ringo Starr wanted to open a chain of hairdressers for his old lady. It was so funny.'

Terry recalls: 'At the time I was shooting 35mm mostly, but I did shoot some stuff on a Rolleiflex. The 35mm was with a Canon 7 rangefinder, with an f/0.95 lens. I loved that camera. It had a trigger handle at the bottom – it was a fab little camera.'

He was mainly shooting in black & white and admits: 'I always prefer black & white. I did take some early colour. There were lots of pop magazines around in the 1960s, like *Rave* and *Fabulous*, and when I used to do the black & whites of the Stones I'd shoot a roll of colour and flog it to them. The market for pictures was incredible.'

Initially, Terry did his own printing, but admits that as his career went on and he started travelling the world, it was a job he couldn't continue. 'I'd use good printers,' he says. 'I couldn't work all day and print all night.'



Top left: Portrait of Mick Jagger in July 1964, by Terry O'Neill

Above: Outside the Tin Pan Alley Club in London, 1963, by Terry O'Neill

Shooting and choosing the images

Terry has no idea exactly how many images he shot of the Rolling Stones. 'I just shot them any time Oldham rang me,' he says. 'I shot them maybe 20 times in those two years [from 1963 to 1965]. It was thousands and thousands of images.

'The Rolling Stones were different from the Beatles. The Stones were five individuals, but with the Beatles you always felt they were one – they were always together, and they spoke and joked around as one. The Stones had their own personalities – that was the difference I found between the two groups.'

So did this individuality help Terry when he was photographing the Rolling Stones? 'It did in one way because I never really thought I got a great shot of the Beatles, but I

did quite like some of the Stones stuff, like when they're going off to rehearse in the Donmar Studios with all their suitcases [see pages 18-19]. I mean, you didn't get chances like that with the Beatles. I love those types of pictures. You never see pictures of bands like that any more. It's all junk now.'

'The Stones had never really been photographed before and to treat them as "top stars" you had to use your imagination, so that's what happened.'

'I was friendly with Bill [Wyman], Keith [Richards] and Charlie [Watts]. Mick [Jagger] and Brian [Jones] I wasn't that close to. But there was always respect between us all because I was really something. I was a young kid who could get people's pictures in the newspaper, and that was really



© BOWSTIR LTD/GERED MANKOWITZ



Brian and Keith rehearse, by Gered Mankowitz

© BOWSTIR LTD/GERED MANKOWITZ

Gered Mankowitz began his professional career aged 16, shooting architecture in Barbados. He worked with fashion photographer Alec Murray in Paris and with showbiz portraitist Jeff Vickers in London. One of his shots was used on the cover of singing duo Chad and Jeremy's album in 1963, and he has since carved out a successful career as a music photographer, photographing artists such as Jimi Hendrix, the Rolling Stones, Elton John, Kate Bush and Duran Duran. He was awarded an Honorary Fellowship of the Royal Photographic Society in 2016 and now spends most of his time working on his archive and personal projects. To find out more, go to www.mankowitz.com

important. It was like getting a TV show of your own.'

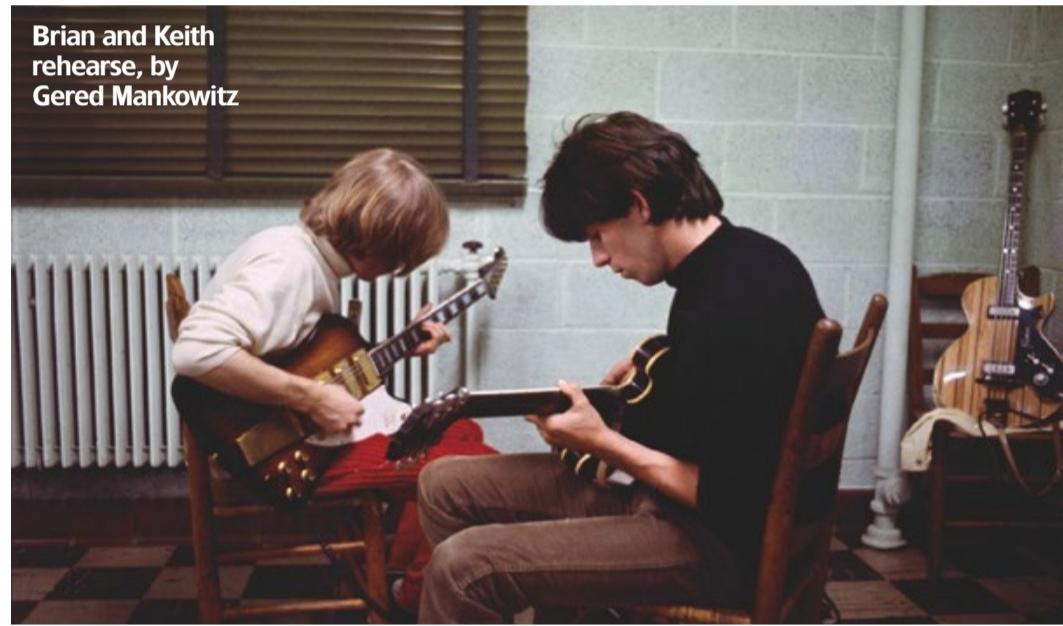
Terry admits he often goes through his back catalogue of photographs, as he did when choosing an edit for the *Breaking Stones* book.

'It was fabulous to go through them because there are shots you forget,' he says. 'I just photographed the Stones as they were – that was my style – so it fitted in great for me.'

He is honest about being in the right place at the right time.

'I had no idea I was going to end up where I ended up in life,' adds Terry. 'It was just fate, really. I can't believe the first time I photographed the Beatles and the Rolling Stones, and then in 1966 and '67 I worked with Frank Sinatra.'

'I've had an unbelievable career, really. Nobody could have a career like that any more.'



Mankowitz comes on board

The success of Terry O'Neill's career actually helped to open the door for Gered Mankowitz to shoot the Rolling Stones.

'When I went to America for the first time, Gered Mankowitz took over with the Stones,' Terry explains. 'I did 1963-65, and then he was around and I think he worked with them a lot. That's how the book came about.'

Gered explains: 'In 1964 I met [the singer] Marianne Faithfull socially, and immediately wanted to photograph her. She was managed by Andrew Loog Oldham.

'I photographed her on London's Wimbledon Common and in the recording studio, but it was the shot of Marianne inside The Salisbury, a pub on St Martin's Lane in Covent Garden, that got Andrew's attention. He asked if I would shoot the Stones, who he also managed.'

A meeting was arranged between Gered and the band in late 1964 and a shoot was set up for early 1965 at Gered's small studio in Mason's Yard, London.

'Those first Mason's Yard shots

were used on a tour programme, record covers and the press,' recalls Gered. 'I was 18 years old when I first started shooting with the band, and although I was confident, I wasn't very sophisticated in my technique. I am delighted with the images, though, and, looking back, believe that in many ways my lack of experience gives the images their particularity and energy.'

'A few months later I got a call from Andrew, asking if I wanted to go to America with the Stones to photograph the tour. I was just bowled over! It was pretty exciting to be asked to go to America; my first trip there. It was the land of our dreams.'

'All I wanted to do was focus on music photography. Music was my world and everyone in it was around my age. Working with the Stones really underscored my focus and gave me opportunities to pursue a rock music photo career.'

Although very excited to get his big break on tour with the Stones, Gered admits: 'The gigs were so badly lit that it was really difficult to get a good exposure.'



 You have to remember, most of these concert venues were not designed for rock bands. They were sports venues, not theatres, so Mick would often be in the only spotlight and the rest of the band in semi-darkness. That's why I tried to shoot into the light, just to get something atmospheric.'

Film and camera choices

As for his camera gear, Gered reveals: 'I used a Hasselblad 500C from my earliest sessions, and always shot medium format where I could. If I needed to shoot 35mm I used a Nikon F.'

'My favourite Hasselblad lens was the 50mm Distagon, but I used whatever I felt was most suited to the task at hand. My film of choice was [Kodak] Tri-X, but I used Ilford HP5 a lot, as well. I don't think we had a whole lot of choice when it came to colour – Kodak Ektachrome was my first choice.'

'Back in the 1960s, the bulk of the media dealt in black & white images, and therefore the majority of what I shot was always in black & white, although I usually covered most sessions in colour as well.'

'Unfortunately, the original colour transparencies were distributed to the media, used for reproduction'

A contact sheet showing a studio shoot with the band, by Gered Mankowitz

and were not returned, so they were lost. The bulk of the black & white negatives were kept in my archive.'

Of the US tour, Gered says that it was, photographically speaking, a frustrating assignment. This was mainly because, by his own admission, he wasn't technically very confident and on top of that the light was so poor.

'I'd send over bundles of film to the studio in London for processing and they would send the proofs over to Andrew Loog Oldham,' says Gered. 'I got a little feedback, but I didn't see any of the photographs until I got back.'

For the book, Gered says: 'I went through thousands of images to come up with a selection that suited the concept of the book. I saw the Stones as being the band I wanted to be part of, and felt completely at one with them.'

'I think my youth contributed in many different ways to the success of my work with the band, and why so many of the images remain important to their history.'

Tragedy and album covers

Following the 1963–65 period, Terry O'Neill only shot the Rolling Stones one more time, after the death of the band's original leader, Brian

Jones. Meanwhile, Gered Mankowitz went on to work with the Stones for a few more years, and even shot the covers of several of their albums, including 1967's *Between the Buttons*.

For people who are considering buying *Breaking Stones*, what should they be looking out for in the book and in the pictures?

Terry advises: 'Just enjoy a world that doesn't exist any more. The readers will never see a band like the Rolling Stones so exposed – exposed, that's an interesting word – like they were. They'll never show that any more. It's the last of a world where the public will see anything like that.'

AP

Breaking Stones 1963–1965: A Band on the Brink of Superstardom, by Terry O'Neill & Gered Mankowitz, is published and distributed by ACC Editions (ISBN: 978-1-85149-816-1). The book is usually priced at £29.95, but Amateur Photographer has teamed up with the publisher to offer a special 40% discount on the cover price for readers of the magazine, making the book just £17.97 (plus £4 p&p).

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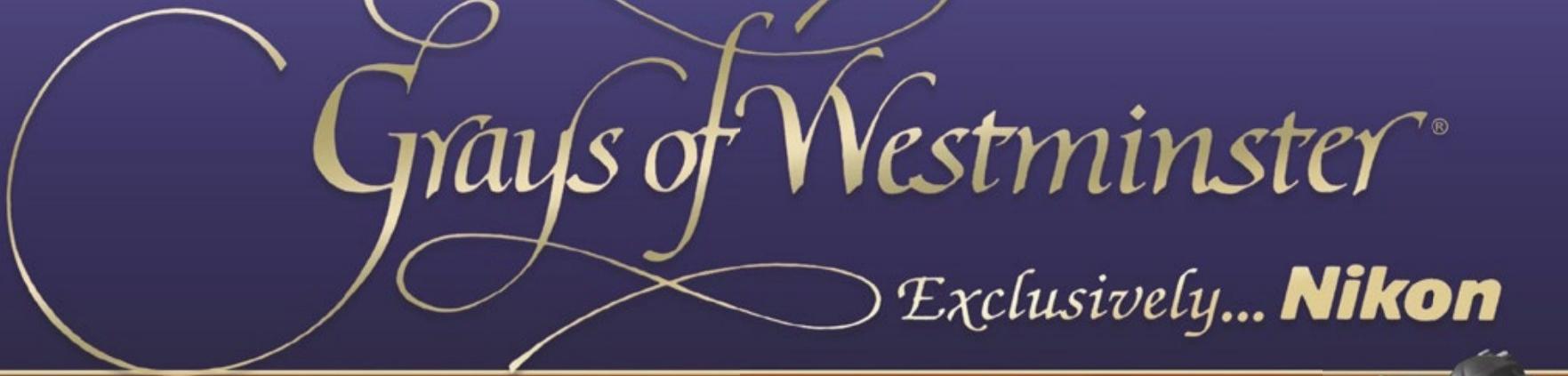


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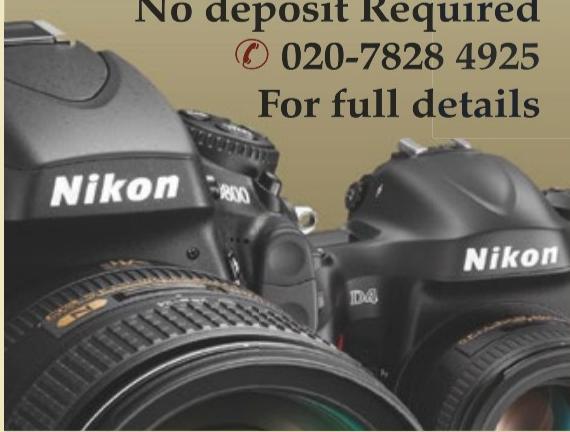
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Our version

Two lights were used for our recreation. The key light came in from top right, with barn doors to direct it, while a second light was positioned to the left and angled upwards with a softbox for fill.

The original

Twiggy

Terence Donovan, 1966

While it may look like it was taken for a *Vogue* cover shoot, this photo of Twiggy was from an unpublished frame from a fashion shoot for an issue of *Woman's Own* in 1966. The simple yet striking concept couldn't be more hardwired to the Swinging Sixties and the new wave of fashion photography that Donovan and his peers were creating. Strong and confident, it's an image that confronts the viewer and suggests Britain, thanks to the presence of the Union Jack, is at the forefront of fashion.



Classics Revisited

Twiggy

By Terence Donovan

Phil Hall and **Andrew Sydenham** recreate Terence Donovan's legendary shot of Twiggy

Terence Donovan and his peers David Bailey and Brian Duffy, nicknamed The Terrible Three by the press, would transform fashion photography in the '60s, bringing a new spontaneity and swagger to the genre that hadn't been seen before.

Like Bailey and Duffy, Donovan came from a working-class East London background. He opened his first studio aged just 23. Early success came with a shoot of men's fashion for *Man About Town* in 1961, and for the same magazine a year later, a series of portraits of actress Julie Christie. His informal, almost voyeuristic style, thanks to Christie's gaze never meeting the lens, was groundbreaking.

Alongside his editorial work, Donovan's

commercial workload steadily grew. This would see him run a well-oiled professional practice, with multiple sittings in a single day not unheard of.

In 1996, at the age of 60, Donovan took his own life. It was a shock for those who saw this enormously talented man disappear into his studio and kill himself. It transpired at the inquest that he'd been taking steroids for a skin condition, and a side effect was depression.

He was a man who never looked back. 'These are the '90s?' he'd roar at anyone remarking upon the celebrity of his youth. 'That was then – this is now.'

Terence Donovan: Speed of Light is on display at The Photographers' Gallery from 15 July (www.tpg.org.uk). 

FURTHER READING

Terence Donovan: Portraits
£35, Damiani, 2016



Published to coincide with an exhibition at the Photographer's Gallery, *Terence Donovan: Portraits* is the first book dedicated to the legendary photographer's portraiture. Alongside iconic portraits is work never previously published or exhibited.

Terence Donovan: Fashion
£45, Art/Books, 2012



This was the first time Donovan's fashion pictures were collected in book form. From the gritty 1960s and '70s to the vibrant '80s and '90s, the book reveals how his invention and experimentation influenced generations to come.

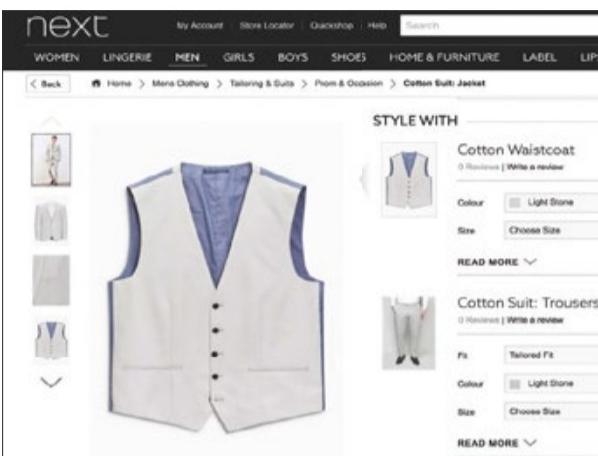
Terence Donovan: The Photographs
£31, Little Brown, 2000



This stunning retrospective of some of Donovan's best-known images (as well as some previously unpublished) has been compiled with the support of his wife, and runs to almost 300 pages.

Technique IN THE STUDIO

HOW WE RECREATED THE PICTURE



1 Outfit

One of the biggest challenges for this recreation was getting the right outfit. After an exhausting and ultimately fruitless search of the various costume and prop specialists in London, we had to resort to the closest match we could find on the high street, with the tie supplied by Andrew Sydenham.



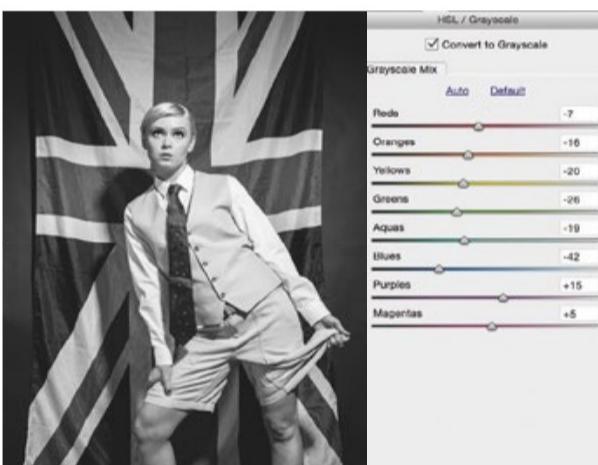
2 Make-up

To help capture the essence of the 1966 shoot, a professional make-up artist is essential to recreate the style and look we're after. Once the finishing touches have been applied and the hair is arranged, it's time to place the model in front of the studio lights for the shoot.



3. The shoot

With the lights and backdrop in place, the next task is to get the model to move into the pose held by Twiggy in the original. It's handy to have a copy of the original image to hand. We constantly review the images as they come through onto the computer from the camera (shooting tethered), to make minor adjustments.



4 Mono conversion

Rather than make the Basic adjustments first, we'll look to do the mono conversion initially, allowing us to get the tones right – especially in the flag. This requires the Red and Blue sliders to be altered, before moving on to the Basic adjustment tab for some global tweaks.



5 Darken edges

Once we've boosted the Clarity and dragged the Blacks slider to the left, it's time to bring the image into Photoshop. Having cropped it to a square format, our next main task is to darken down the edges of the image. We'll do this using the Burn Tool, with a moderate strength set.



6 Boost contrast

We want to selectively boost the Contrast and Clarity in the face of our model. We can do this easily by using the Adjustment Brush in the Camera Raw filter. We dial in our settings and just brush over the facial features to add more punch.



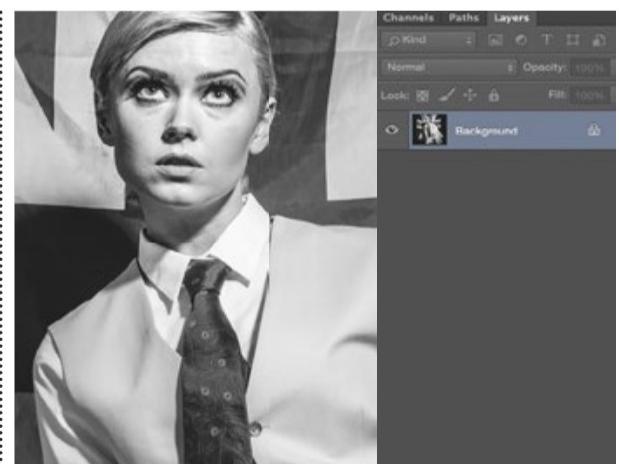
7 Enhance shadow

Staying in the Camera Raw filter, and using a new Adjustment Brush, we'll enhance the shadow behind our model – we'll decrease Exposure and Shadows, and gently brush around the side. The tie also needs to be darkened, so using a new Adjustment Brush again, we'll brush over that with a reduced exposure.



8 Bottom left

There's quite a strong shadow cast in the bottom left of the original that we need to mimic here, so using the Brush Tool with black selected and with a soft edge, we can gently brush over that corner. It's best to use a low Opacity setting here for more control, building it up gradually.



9 Finishing touches

With most of the major changes made, it's now time to finish the shot with a few little tweaks to the image. We'll use the Healing Brush to remove any blemishes on the face and smooth it, while we'll also apply some minor dodging and burning to the image in parts.

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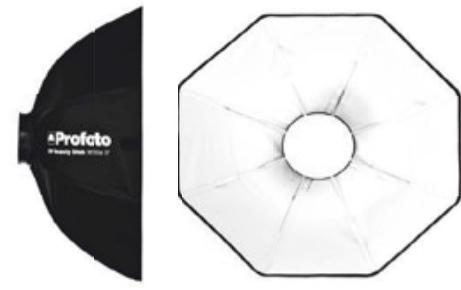
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**Princess
Elizabeth
at her desk
Lisa Sheridan**

In this image from the Hulton Royals Collection, we see Princess Elizabeth at her desk in her sitting room at Buckingham Palace on 19 September 1946



The Queen at 90

To mark Queen Elizabeth II's 90th birthday, we present a selection of fascinating images charting significant moments in her long life

One of photography's most vital uses must surely be the recording of history. For decades, cameras have allowed us to capture events as they happen, and preserve a visual record of them for future generations. This ability to freeze and record time has rarely been more intriguing than when it has allowed us to chart history as it has been seen and experienced through the life of one individual.

Trooping the Colour on 11 June marks the official birthday of Queen Elizabeth II, and this year it is her 90th. We revisit some of the notable moments from her long life through the lenses of a number of photographers.

**Windsor Drive
Unknown
photographer**

This image of Queen Elizabeth driving her Daimler through Windsor, accompanied by her two children, was captured in 1957 by a photographer whose name has, unfortunately, not been recorded by history.



© BETTMANN/CORBIS

Royal Gallery

**Suzanne
Plunkett**

Queen Elizabeth II proceeds through the Royal Gallery before the State Opening of Parliament in the House of Lords at the Palace of Westminster on 27 May 2015.



© KESTONE-FRANCE/GETTY IMAGES

Queen Elizabeth and The Duke of Edinburgh

**Unknown
photographer**

On her return from her coronation, the Queen and the Duke of Edinburgh wave from the balcony at Buckingham Palace to the vast crowds amassed outside the gates on 2 June 1953.

State Opening of Parliament

Ian Gavan

The Queen returning to Buckingham Palace in a carriage from the Houses of Parliament, following the State Opening in 2009, having unveiled the Government's legislative programme in a speech delivered from the throne in the House of Lords.



© IAN GAVAN/GATETIMAGES

© SUZANNE PLUNKETT/WPA POOL/GETTY IMAGES

© HARRY BENSON



Some of the images on these pages can be found in *Her Majesty*, the lavishly updated volume by Reuel Golden and Christopher Warwick. The book is published by Taschen and is priced at £27.99. For more information, visit www.taschen.com. If you would like to learn more about the life and reign of Queen Elizabeth II, and how her 90th birthday will be celebrated, visit www.hmq90.co.uk.

© VICTORIA & ALBERT MUSEUM, LONDON



The West Indies Harry Benson

 Scots-born Harry Benson is a photographer who throughout his career has captured countless world leaders, politicians and celebrities. Here he has photographed the Royal couple waving goodbye at the conclusion of their tour of the West Indies in 1966.

The Queen and Cecil Beaton Cecil Beaton

 Cecil Beaton's portrait of the Queen captured for her coronation is an image that has a near-iconic status. Beaton often photographed the royal family for official publications and here we see him capturing a portrait of the Queen to commemorate her visit to Nigeria in 1955.

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All you can eat

Enjoy a mouth-watering selection of pictures taken by some of the winners of the **2016 Pink Lady Food Photographer of the Year**

The Pink Lady Food Photographer of the Year results are once more upon us. Over the next four pages we take a look at a selection of the images that were awarded first place in some of the most notable categories. As you may have noticed, food photography is well

on the rise, perhaps because of the growing popularity of smartphone photography. Instagram feeds are awash with images of breakfast, lunch and dinner, but here we see what can be done if you take a more considered approach. We'll be talking to Mark Benham, the overall winner, in AP 2 July.

Pink Lady Food Photographer of the Year Mark Benham, UK

Flour Frenzy
UK-based photographer Mark Benham was awarded the overall prize this year. His image is of Duncan Glendinning, an artisan eco-friendly baker who runs The Thoughtful Bread Company in Bath. Shot using a Canon EOS-5D Mark II, a 50mm lens and natural light, Mark's image bursts with creative energy.



© MARK BENHAM



Food for the Family Maja Danica Pecanic, Croatia

Picnic

Good food photography can transport you out of your chair and to the kitchen table or, in this case, the picnic table. You can almost hear the rushing water and feel the cool air on your skin as your taste buds salivate at the banquet.



© Maja Danica Pecanic



© MARCIN JUCHA



Politics of Food **Marcin Jucha, UK**

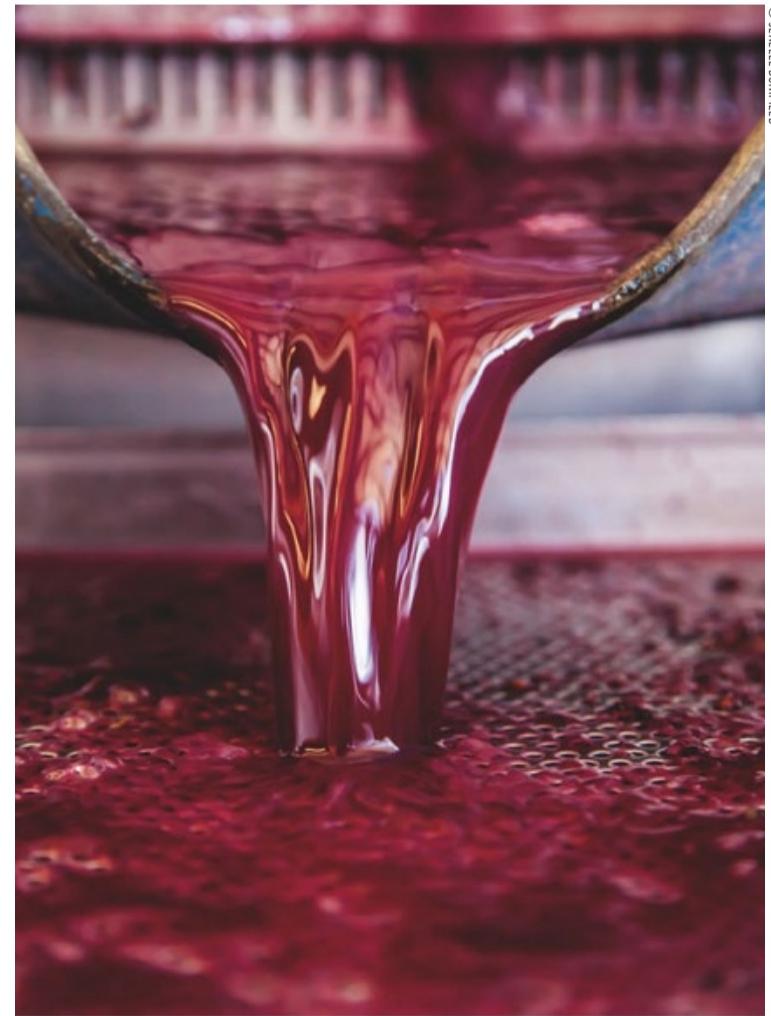
Appreciate
Every Piece

◀ This is the kind of shot that keeps you looking. First you look at the meat on the table, then the light, and then you notice the subtle, yet effective compositional balancing act between the men and the bottles drenched in the day's light.

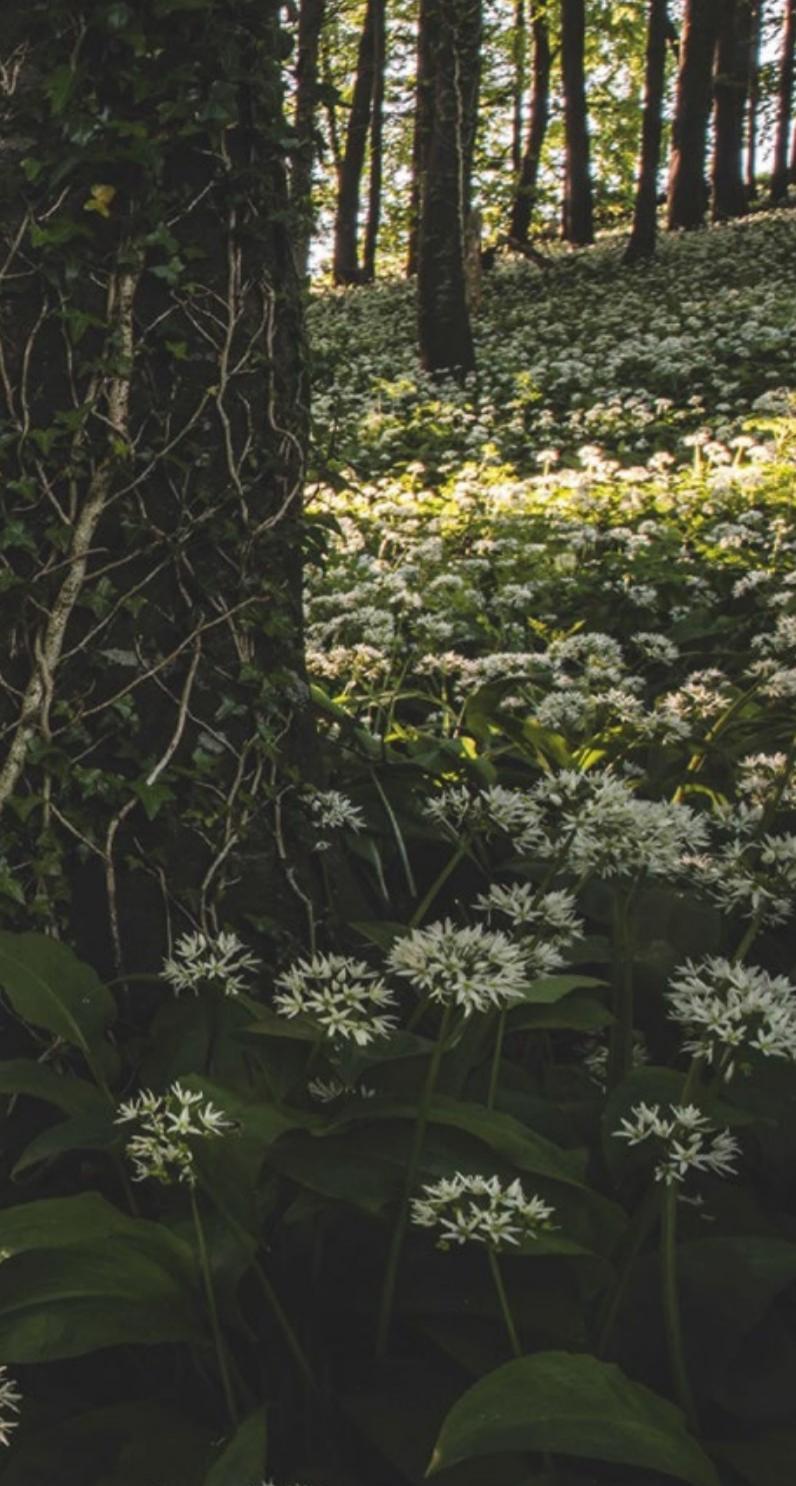
Errazuriz Wine Photographer of the Year **Jenelle Bonifield, USA**

Press 2

▶ The rich crimson colour bleeds off the page and the strokes of light really bring out the three-dimensional qualities of the overall image.







**Food in the Field
Robin Goodlad,
UK**

The Carpet
of Wild Garlic

While your eye is instantly drawn to the sun's rays spilling through the trees, your attention is soon carried along on the leading lines of light towards the flowers in the foreground that are mainly in the shade.

© ROBIN GOODLAD



**Partridges
Food for Sale
Paula Watts, USA**

Floating Vegetable
Market

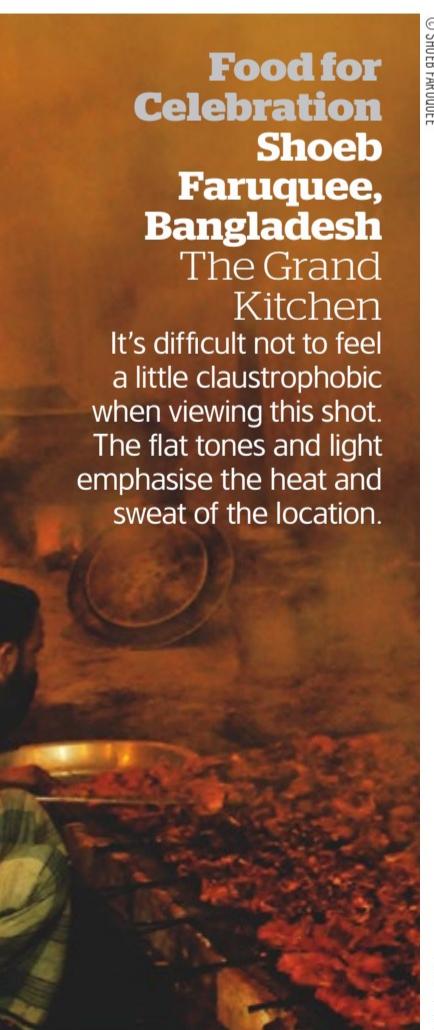
Paula has kept the depth of focus shallow so that the two boatmen in the foreground are set firmly as the central point of interest. Once that is absorbed, the viewer is free to pick up on the details of the environment.

© PAULA WATTS

**Production
Paradise Food
off the Press
Susan Bell, UK**

Salmon Tail
Still Life

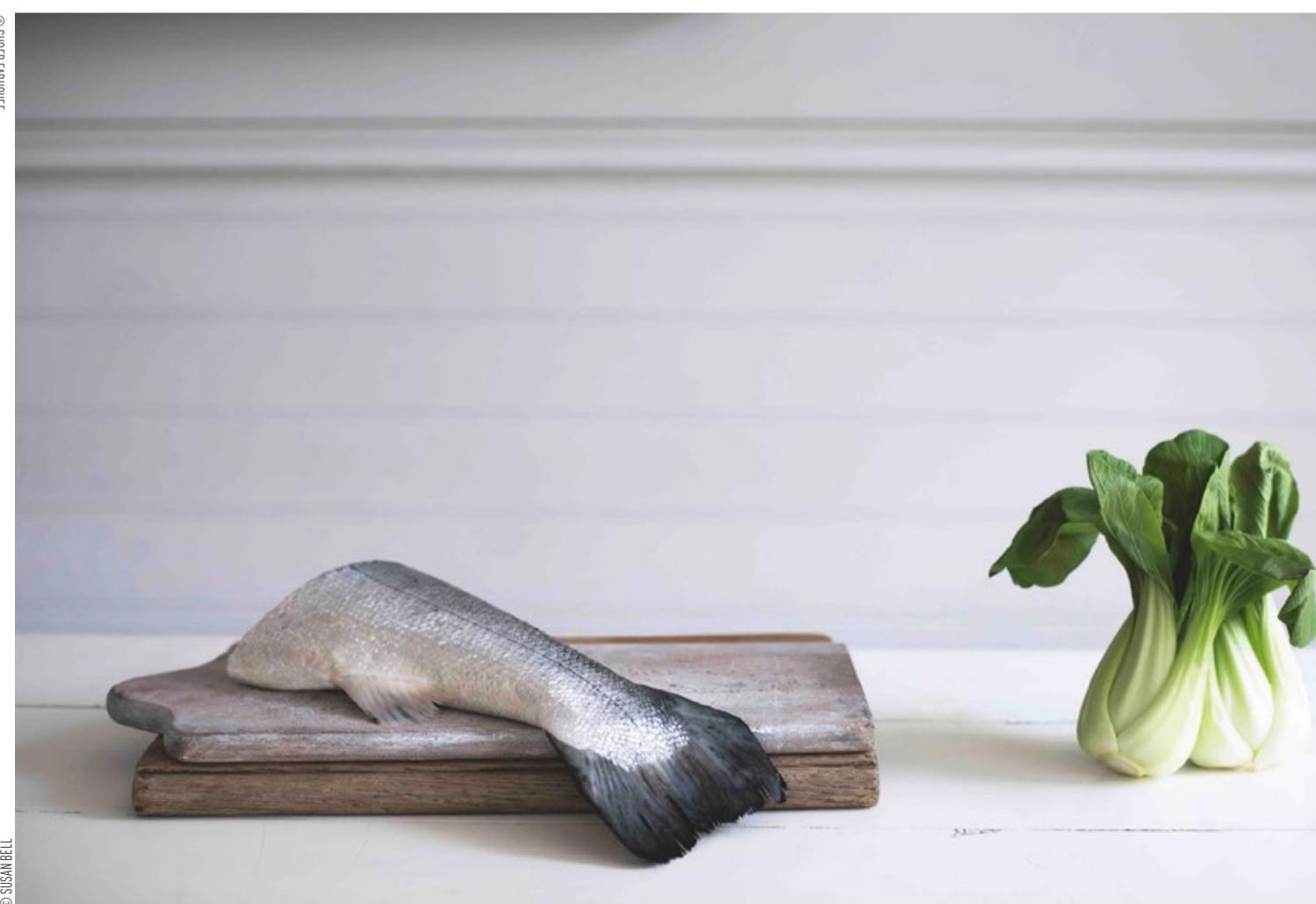
This is such a clean, simple and minimalist photograph. The muted colours of the surface and background allow the colours and textures of the food to really stand out in the composition.



**Food for
Celebration
Shoeb
Faruquee,
Bangladesh**

The Grand
Kitchen

It's difficult not to feel a little claustrophobic when viewing this shot. The flat tones and light emphasise the heat and sweat of the location.





Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

BEFORE



AFTER



Lighthouse George Fisk

Canon EOS 5D Mark III, 17-40mm, 15secs at f/13, ISO 100

ACHIEVING correct contrast is something a lot of photographers find difficult. Pictures often emerge from the camera without enough impact (usually because there wasn't enough in the first place), so understandably we want to jazz things up a little. Reaching for the contrast slider can leave us with an image that has more than its fair share of extreme blacks and bright highlights, while what is needed in most cases is just a little more separation between the midtones.

Here, George has given us a picture with so much black it would cost a fortune to output on an inkjet printer.

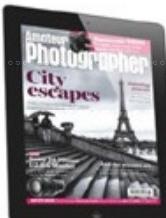
I like the way George has used the path as a lead-in line to take us up the hill to the lighthouse and, whether by chance or by choice, he has placed the stone structure against a section of cloud of just the right size. We can still enjoy these qualities, though, without totally black grass and a very deep-grey sky.

I've tried to lift the shadows and pull some of the almost-black tones into the light. While we're left with a lot of dark, it isn't as overpowering as it was, and we still get to appreciate George's composition. There is some light in the grass, we can see more detail

in the lighthouse and even the bench on the horizon stands out a little more. The clouds are still bright, but not quite so white against the sky. The tones don't all look quite real, because I'm working from a JPEG file, but you'll see that we can still have strong and powerful images with plenty of impact, without relying on large swathes of extreme tones.

When we use Levels for just adjusting the 'exposure', and leave adding impact to the Curves tool, the results are far more satisfactory.

This is still a good shot, George, and one worth revisiting to process again.



Win!

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 17. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Churchyard

Christian Schoter

Nikon D7100, 10-20mm, 1/60sec at f/16, ISO 100

IN THE beginning, God created light. It was a rather flat light, so he could see what he was doing, but then he created the sun and the moon to give the light some direction. The reason he did this before creating man was because he knew that without some direction to the light, there would be no highlights and no shadows, and Adam would spend his whole day walking into trees and tripping over things in the half-formed Garden of Eden.

God gave us shadows and highlights so that we could understand shape, form, distance



AFTER



BEFORE

and height, and without them we'd find even picking a forbidden fruit quite a task, as we wouldn't know how far to reach for it.

The strength of Christian's HDR in this churchyard, and the fact that he has replaced the sky, has a destructive impact on the clues we usually rely on to work out what is going on. The sky tells us the sun is behind the church tower, but the weak shadows on the ground tell us it is on the right of the frame – while the dramatically lifted nature of all the shadows tells us it was an overcast day. So, in short, the sky doesn't match the ground, and the heavy vignetting fails to suggest a storm is brewing.

I've softened the contrast to get to the bottom of what sort of day it really was, and lifted the sky and added shadows to the headstones. OK, it's not as dramatic as Christian's version, but nature doesn't always give us the drama we'd like, and rarely can software inject it in a convincing way.

Picture of the week



BEFORE

Snow scene

Colin Rogers

Nikon D80, 18-135mm, 1/200sec at f/14, ISO 320

THIS is a much better example of good use of contrast, although I'd suggest that perhaps even here we have more blacks and whites than we really need. What I like, though, is Colin's clever use of the dense greys at the bottom of the frame that ground us and give us a sense of depth as we move up the picture to the softer greys and less contrasty tones of the distance. I love the framing and the way in which the trees in the middle distance lop diagonally across the frame, cutting it in half.

The snow is a touch too bright, and there are too many blacks in the trees, so I've toned those areas down.

I've added a touch of blue, too, to suggest the temperature of the moment, but even in its original form this is a very pleasing image. So, Colin, you win the Picture of the Week Award. Well done.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Andy Westlake checks out a pair of new photographers' backpacks from Billingham

At a glance

- Premium-quality canvas and leather construction
- Model 25 takes DSLR and five lenses
- Model 35 takes CSC and three or four lenses
- Each available in four colours



IT'S RARE for Billingham to introduce a new bag, but this year the company has been unusually busy, first with a series of small S-series bags and now a pair of rucksacks. One of these, the larger 25, is a reworked version of a classic design first made in 1998 but which has been unavailable for years, while the smaller 35 is entirely new.

The two bags may look rather different, but they have a fair bit in common. Both are constructed of the same three-layer StormBlock fabric that includes a waterproof butyl rubber layer between the outer canvas and inner liner. The large main compartment is accessed from the front by a

Adjustable straps
The shoulder straps can be adjusted across a generous range via an ingenious arrangement of two brass D-rings.

double zipper around the top and sides. There's also a separate zipped pocket on the front.

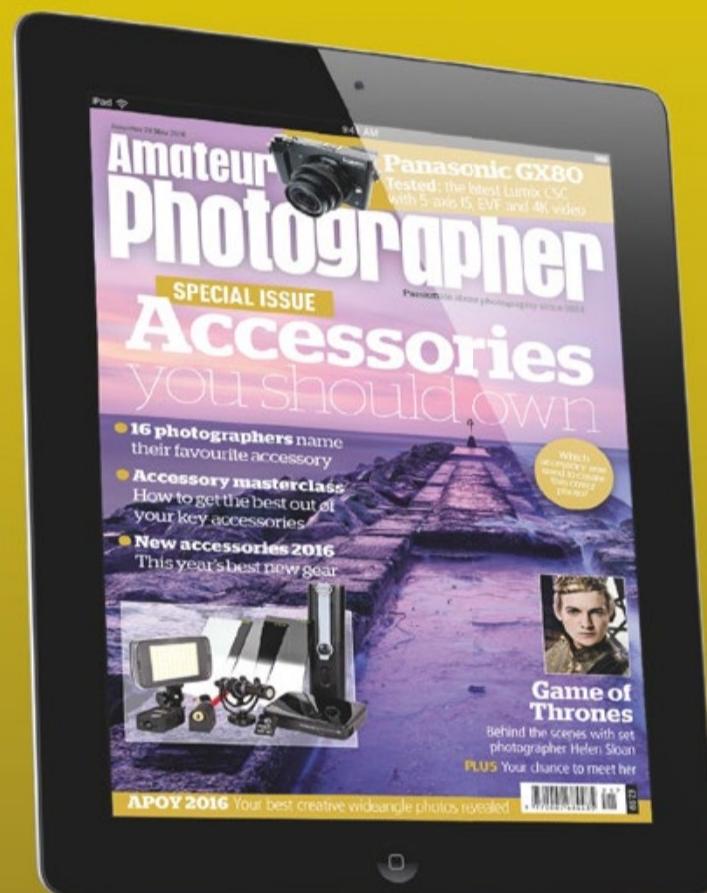
The shoulder straps are quite lightly padded, and lined with a mesh material for breathability. As with many Billingham bags, the protective padding is completely removable, allowing the bag to be used as an everyday backpack. Four colour options are available: black, khaki, an attractive dark olive green and burgundy.

Billingham 25

The Billingham 25 is the larger of the two bags and is very similar to its forerunner. However, the leather attachment points on the side are much deeper, so

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accessory pockets won't dangle at an angle when the bag is tilted. The capacious main compartment will swallow a full-frame DSLR and a maximum of five lenses, up to the size of a 70-200mm f/4. The front pocket is large enough to fit sandwiches and a flask, or lightweight waterproofs. When fully loaded the bag can become rather heavy, and I'd have liked the option to add a waist belt to the harness.

Billingham 35

The Billingham 35 is a slimline backpack that seems best suited to CSC users. It uses a removable camera insert that's accessed from its top, and which was large enough to accept my Olympus OM-D E-M5 II with 7-14mm

f/2.8, 12-40mm f/2.8 and 40-150mm f/2.8 lenses. The disadvantage of this design is that it's difficult to use the space above the camera compartment without compromising access to your kit.

The pocket on the front is rather smaller than the one on the 25, but still large enough to take personal items such as sunglasses or small accessories. Two brass D-rings underneath it can be used to attach optional tripod straps.

Our verdict

Billingham's bags are undeniably expensive but they provide exceptional protection for your kit and will last for years. Both the 25 and 35 offer the top-quality materials and flawless construction that are the company's hallmark, and are straightforward, easy-to-use designs.

If you like having lots of pockets for memory cards, batteries and filters, these bags probably aren't for you, but if you want to keep your kit safe and dry whatever the British weather throws at you, few bags will cope better.

ABOUT BILLINGHAM

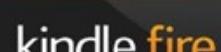
Billingham is perhaps the best-known British brand in photography. Previously a maker of fishing bags, it has been producing top-quality, hard-wearing camera bags since 1978 to essentially the same template, using premium materials (canvas, brass and leather) with an emphasis on simplicity and practicality. Its designs are so timeless that its original 550 model is still in production, practically unchanged.

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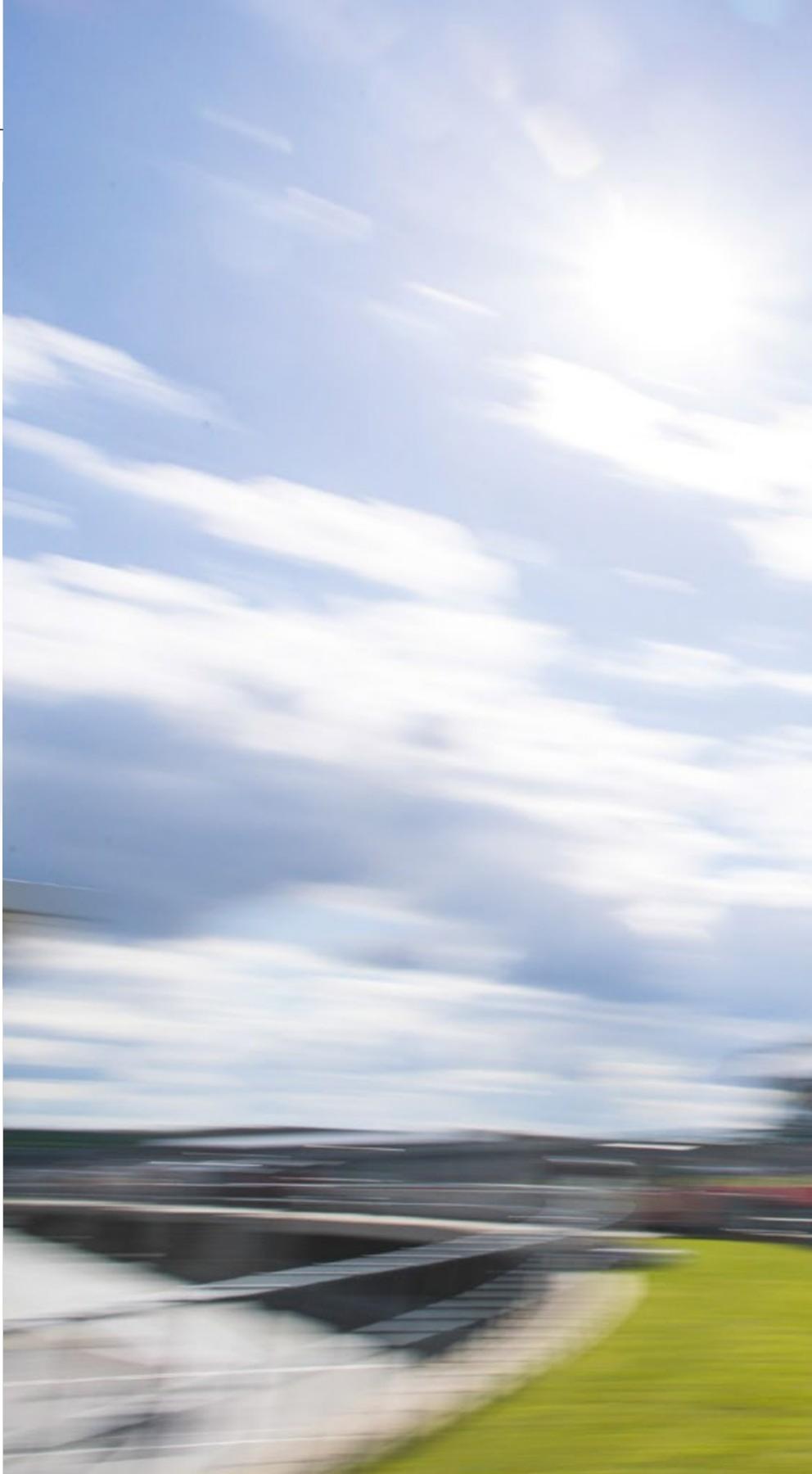
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On the right track

Pro motorsport photographer **Nick Dungan** puts Canon's flagship **EOS-1D X Mark II DSLR** through its paces at the first round of the 2016 World Endurance Championship



At a glance

- 20.2-million-pixel full-frame CMOS
- ISO 100-51,200, ISO 50-409,600 (extended)
- 14fps shooting (16fps in live view)
- 61-point autofocus with 41-cross-type
- 3.2in 1.62-million-dot touchscreen
- Internal 4K 60fps video recording
- £5,199 body only

Two days before the first round of the 2016 World Endurance Championship, I was asked if I would like to test the Canon EOS-1D X Mark II. Naturally, I jumped at the opportunity.

The EOS-1D series has long been Canon's answer to the ultimate professional camera. This latest version promises to continue the tradition. Like its forerunners, it has been hotly anticipated for almost a year, and true to form, the camera has been announced not long before the Olympic Games.

What's changed

If you were looking for a significant change in the headline figures over the EOS-1D X – the 1D X Mark II's predecessor – you'll be

disappointed. The Mark II body has seen a small increase in resolution from 18.1 to 20.2 million pixels, and ISO has been increased from 204,800 to 409,600 at the top end. Frames per second (not in live view) has increased from 12fps to 14fps.

Aesthetically, the camera is more of the same, with the only visual changes being a small lump just ahead of the hotshoe, and a slight change to the joystick.

When it comes to ergonomics, once again the Mark II is almost unchanged from its predecessor. All the buttons are in the same place, while the grip is much the same and slightly more sculpted than the older 1D Mark III/IV models. The switch to engage the video mode has found its

way to the right-hand side of the eyepiece, as per the other pro bodies in Canon's line-up.

All this lack of change may sound very boring, but in reality this will allow anyone with prior experience of a 1D-series body to pick up this camera and be comfortable with it straightaway.

In the field

My first chance to press the 1D X Mark II into action came on set-up day ahead of the first round of the World Endurance Championship at Silverstone in Northamptonshire. Typically, this is a slow day with lots of statics, portraits and detail shots. Good shots here usually depend on you biding your time and waiting for a photo that you can see to come together – either

Here, a 17-40mm wideangle lens and 1/40sec shutter speed combine to give a dramatic panning shot

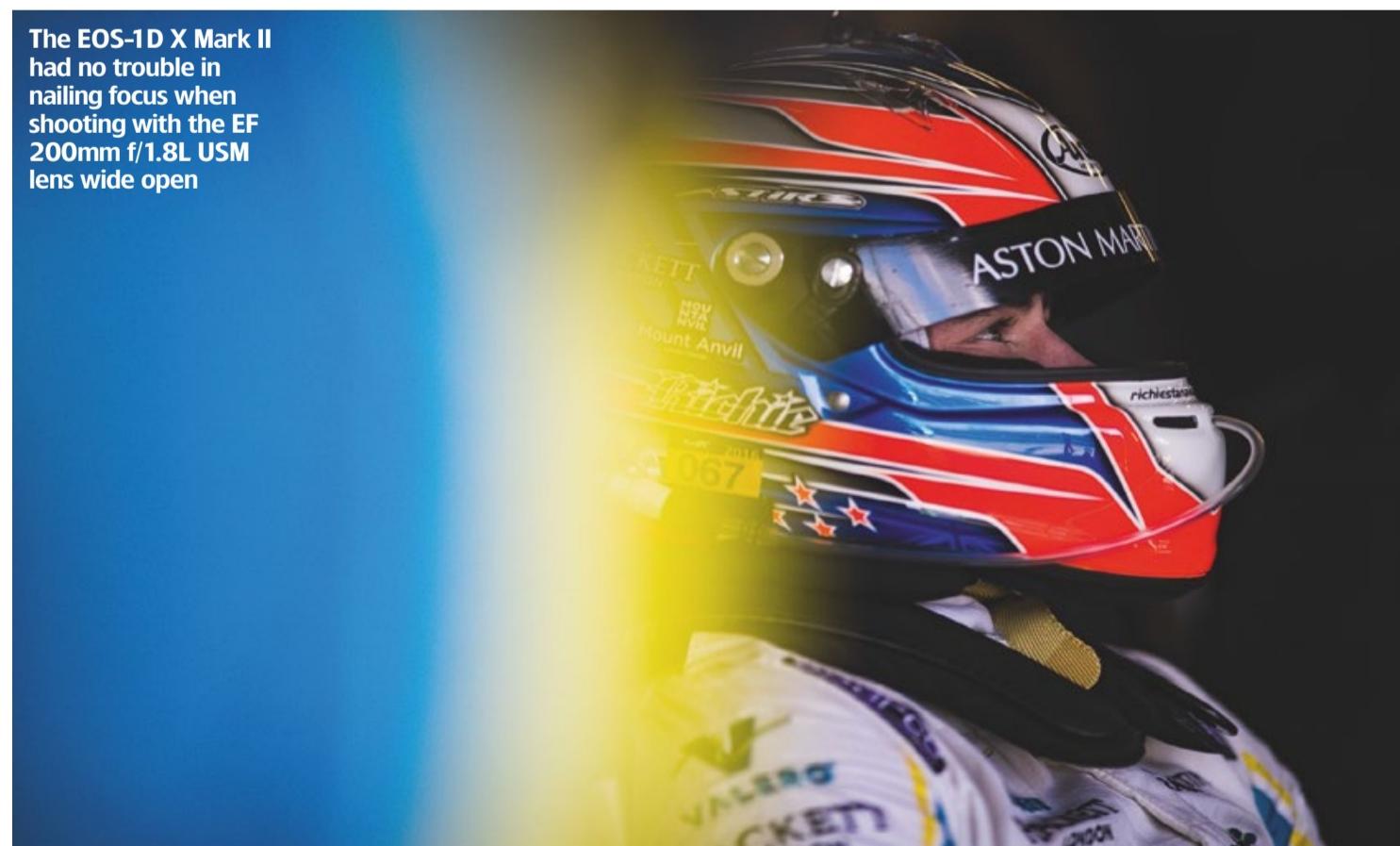


a person to move or a car to be pushed into nice light.

The 1D X Mark II was really using a hammer to crack a nut here. The super-accurate autofocus was instantly picking out the details I wanted. At Silverstone you get a nice half-lit pitlane around midday. As you would hope, the camera was completely unfazed by the light/dark contrasts and, as a result, the image files had a lot of shadow details. At this point I did find that the test camera tended to overexpose by 2/3 stop. I put this down to it being an early release model and worked around it.

Next, it was time to get the camera on some action. Heading out on track I positioned myself on the final corner before the start-finish line. I often use

The EOS-1D X Mark II had no trouble in nailing focus when shooting with the EF 200mm f/1.8L USM lens wide open





Sony A7r mkII, 16-35mm @ 18mm. 1/80 sec @ f/8, iso 100

St Andrews Bay

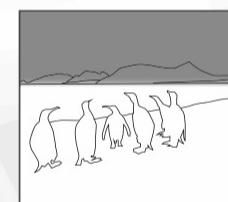
A remote island lost in the south Atlantic, South Georgia is a world-class synthesis of coast, mountains and glaciation. It is also home to the earth's largest colonies of Kings, arguably the most charismatic penguin species of them all.

As a tripod-loving landscape photographer, tackling this tremendous wildlife/landscape opportunity was always going to be tricky, especially as our arrival at St Andrew's Bay coincided with some brilliant – and contrasty – early morning light.

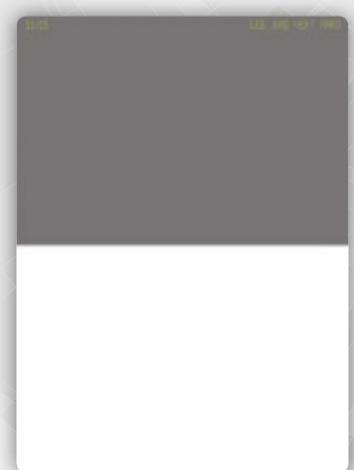
Unsurprisingly, wild creatures do not generally pose for pictures and are in constant motion, so this, and other images had to be shot hand-held, moving around them and trying to keep a respectful distance too, no easy task.

A very hard 0.6 ND graduate (two stops) bridged the contrast conundrum, with its abrupt step 'dissolving' nicely in the scene just above where the mountain meets the sea. I was able to retain highlight detail in the sky and had perfect exposure on the Kings, pretty important for retaining feather texture in the darkest shadow zones. Such accurate control of light is why I carry as many as ten grads on a shoot, with gradients from very hard to soft.

Very hard grads were once made only to order, but are now being made available to all. You may not be able to p-pick up a King penguin, but you can obtain a very hard step LEE grad. Happy days!



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The AF had no issues with back-lit cars in the midday sun

► this corner early in the weekend to take my 'safe' images. Nothing too arty; just nice clean head-on shots.

Here, the camera absolutely excelled. The autofocus just didn't miss a beat. The cars were fairly close for these frames, so the focus was having to track through its range fairly fast. Even so, the camera made little fuss and just delivered focused images. I tried shooting at 14fps, but while having tens of sharp frames to choose from in the search for one where the light or the placement of the car is exactly as desired can become addictive, and memory cards soon fill up. Since there is no buffer limitation on JPEGs, and a massive 170-image buffer on raw, the temptation is to keep your finger on the shutter that bit longer – just to make sure you catch the frame. While the file sizes of these images are not that large, the pictures quickly mount up and I could see myself getting into trouble in the heat of the moment if I didn't keep a close eye on the frames remaining.

On the topic of memory cards, the second CF card slot has now been replaced with a CFast slot. My test camera didn't come with a CFast card, so I couldn't try the format. If you wish to unlock the full 170-frame raw buffer, you will be splashing out on a set of CFast cards, which will be an expensive



Shooting from low down using the Sigma 50mm f/1.4 DG HSM | Art gave a dramatic perspective

'The super-accurate autofocus was instantly picking out the details I wanted'

transition, particularly if you run two bodies. But it could be worth it since CF cards are limiting data-transfer rates. You will also enjoy improved transfer times to your computer. With luck, the CFast format will stand the test of time, and your investment will be worthwhile.

Getting back to the on-track photos, I found that even with the

bright midday sun backlit the cars, the autofocus was still achieving a 90% keeper rate. The 10% rejects were only the slightest bit out of focus, and would have been perfectly usable if required. Equally, the range of the raw files was superb. Despite the strong shadows, I was able to bring back those dark parts of the image that I desired, while

maintaining their colours, all without introducing any noise.

The bright sun also provided justification for another feature that I am very grateful to Canon for reintroducing: illuminated AF points during focus. When shooting in the dark or contrasted situations, the old non-illuminated AF points could be infuriating.

As the 1D X Mark II hadn't put a foot wrong in any of the situations I had thrown at it, I was interested to see how it would perform in my next challenge.

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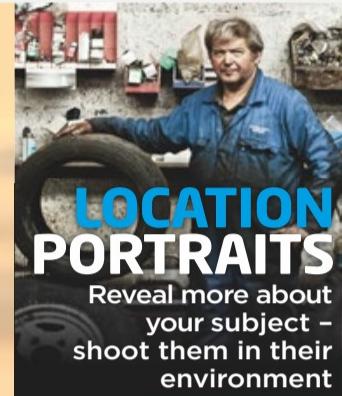
How to overcome the challenges of shooting with a telephoto lens

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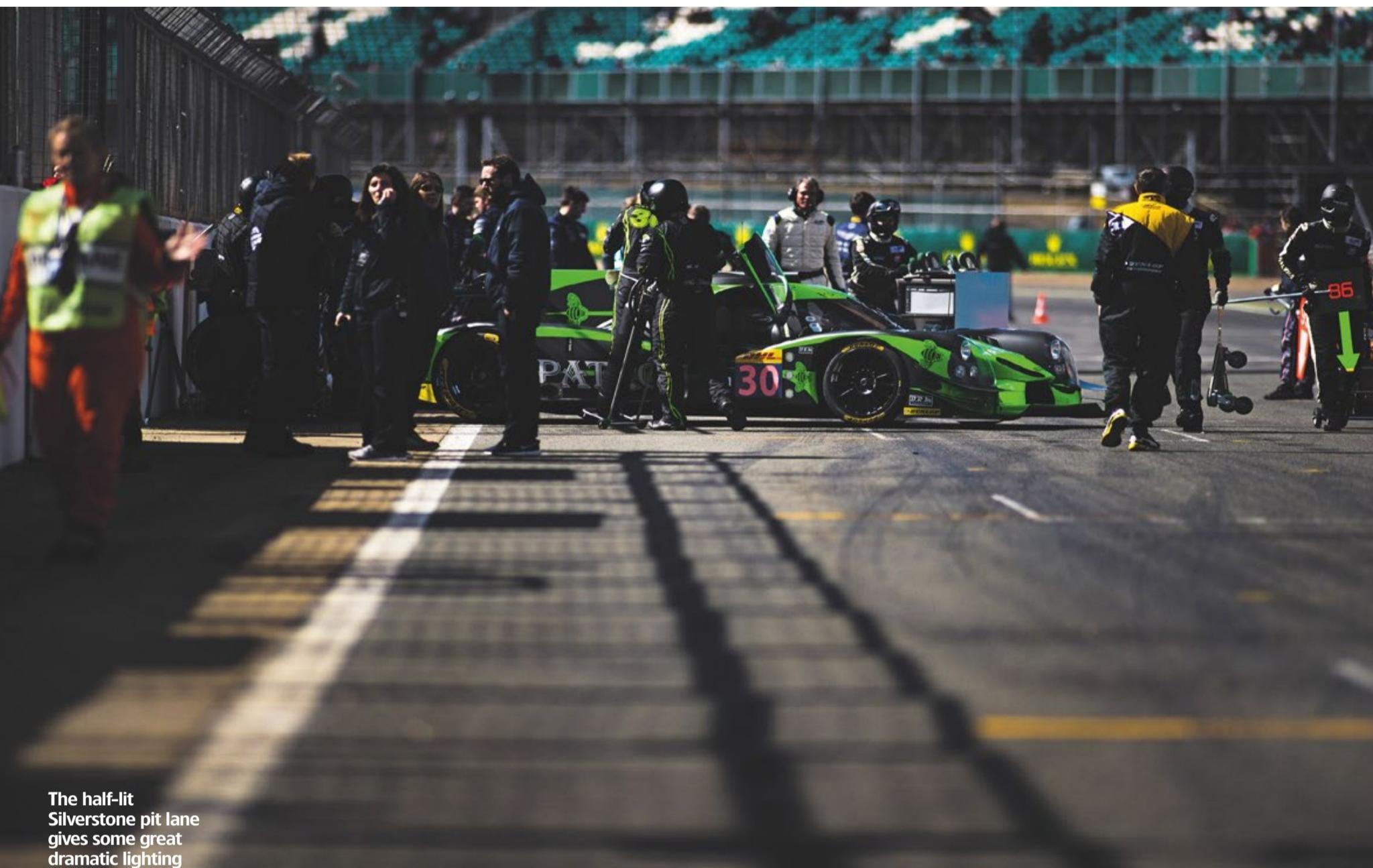
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The half-lit Silverstone pit lane gives some great dramatic lighting

'If you wish to unlock the full 170-frame raw buffer, then you will be splashing out on a set of CFast cards'

► I have never experienced a camera that can consistently achieve autofocus on a car that is moving away from it. I'm not sure why, but every camera I have used up to this point would struggle to achieve above a 50% keeper ratio. Some photographers get around this by prefocusing on their desired point on the track and taking the photo as the car passes it. Others simply accept that an otherwise unacceptable keeper rate will be inevitable in this circumstance.

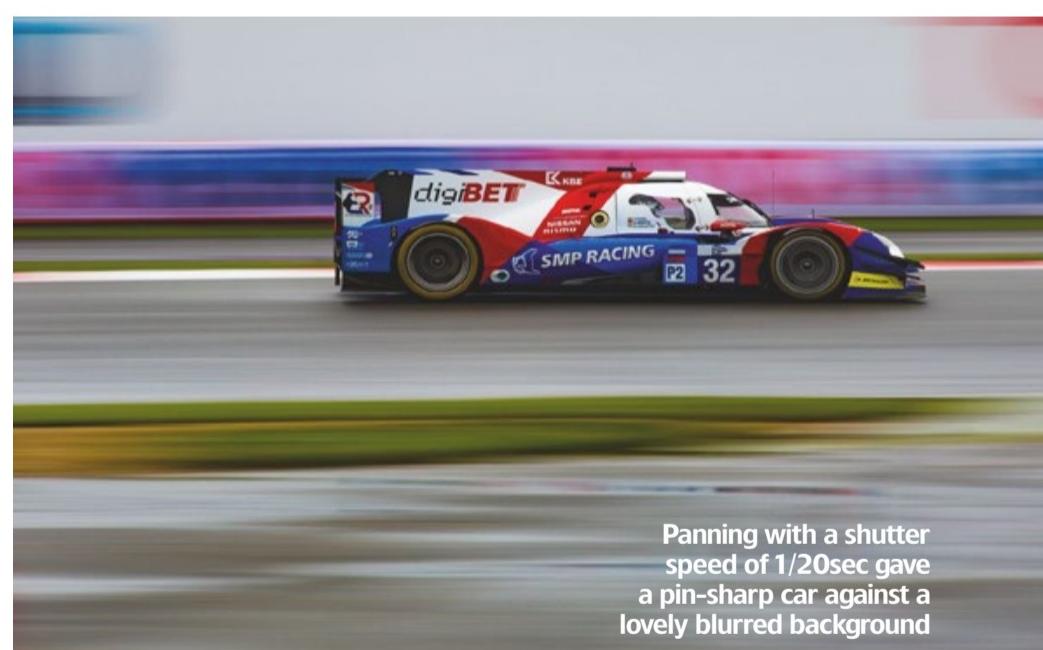
I positioned myself at the exit of Silverstone's famous Luffield Corner – a great spot where you can get down almost to eye level with the cars and fire off a burst of frames as the drivers power out of it. Despite shooting through the heat haze that exists this close to the ground, as well as the hot exhaust gases at the rear of the cars, the

1D X Mark II achieved a very high rate of focused images – not perfect, but very impressive.

For me, this is what is so great about this camera. It just does exactly what you want it to. It has the autofocus and frames per second to capture whatever picture your eye can see, and the files are so forgiving that if you are a little wide of the mark in the moment, you can pull it back.

This is exactly what professional photographers are looking for from a camera such as the 1D. Include a robust build quality that should ensure it survives arduous travel assignments, as well as the rough and tumble of press packs, and you have a camera I'm certain will sell in significant numbers.

To confirm you have captured the frames you need, you turn to the Mark II's new, higher-resolution 1,620,000-dot



Panning with a shutter speed of 1/20sec gave a pin-sharp car against a lovely blurred background

touchscreen LCD. As with every new camera I have used, this one made all previous on-body screens feel very low resolution. I confess I found little use for the touchscreen function, though. It seemed more geared around video users. On a body you can operate almost entirely without removing your finger from the shutter button, a touchscreen

feels counter-intuitive.

The viewfinder has also been given another nudge towards the future. It now displays more information, including warnings, drive mode, levels, white balance and Flicker detection. It's all useful and avoids you having to take your eye off the action.

The use of a mirrored viewfinder is not a surprise,

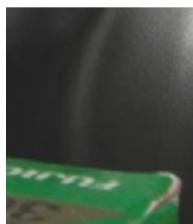


High ISO noise

WHILE the EOS-1D X Mark II's high ISO capability wasn't needed trackside, we were able to put the camera through its paces in AP's testing lab to see how well it behaved when pushed to extremes. The answer - as we'd hope from a modern top-end, full-frame camera - is very well indeed. Image quality at ISO 1,600 is barely distinguishable from ISO 100; moreover at ISO 6,400 the camera can give clean detailed

files. Even ISO 25,600 is quite usable, although noise obviously has a much more visible impact. As the sensitivity is pushed higher, image quality gets increasingly marginal, but for non-critical purposes ISO 102,400 still delivers an entirely recognisable image. Beyond this is really stretching things, but for sports photographers shooting in low light the availability of such high settings could make all the difference.

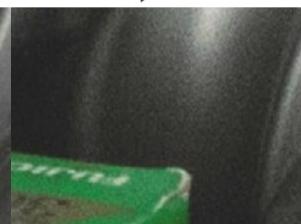
RAW ISO 100



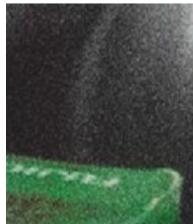
RAW ISO 1,600



RAW ISO 6,400



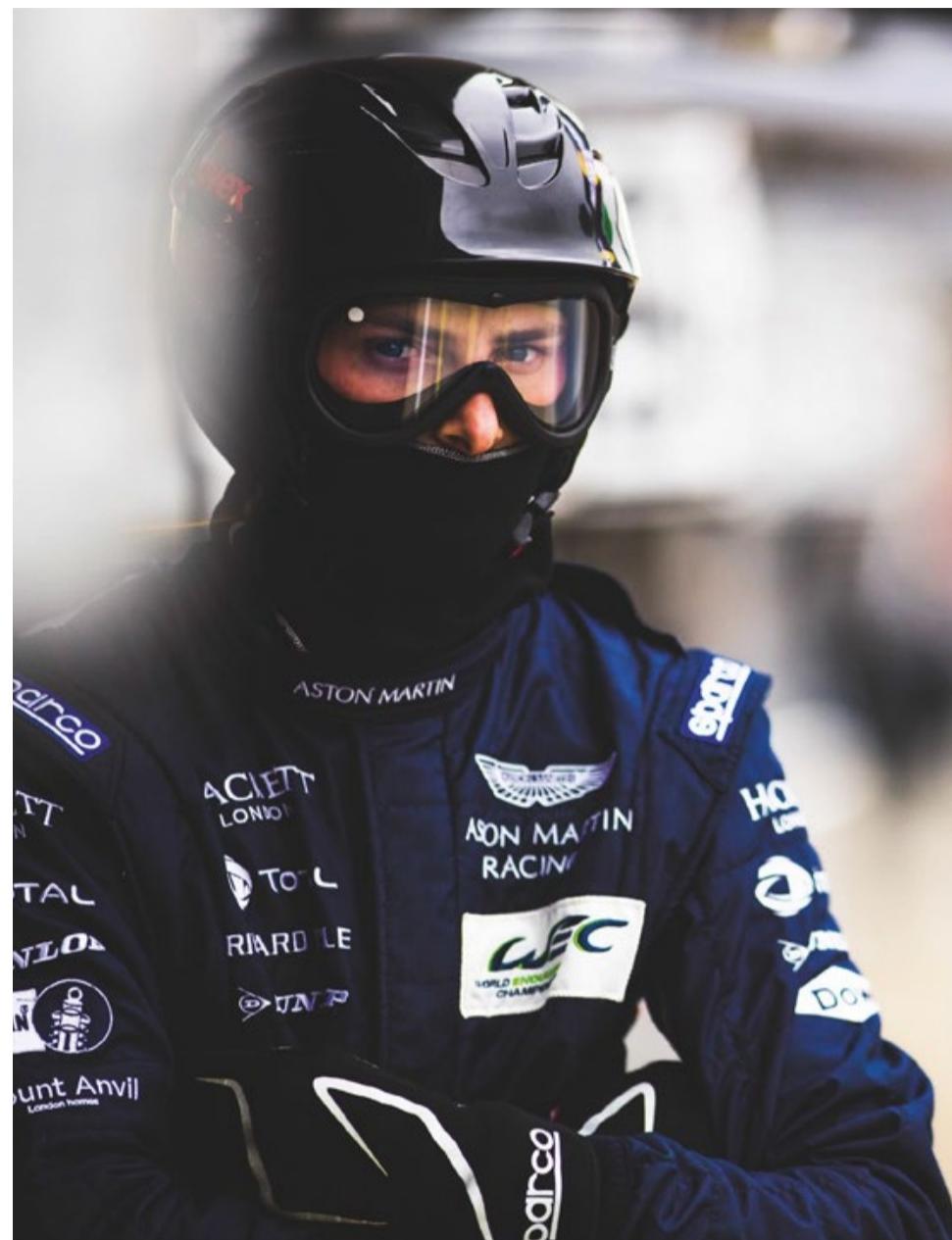
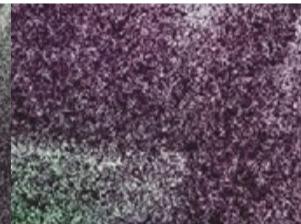
RAW ISO 25,600



RAW ISO 102,400



RAW ISO 409,600



The EOS-1D X Mark II can track focus on cars moving away from a camera, which is always a challenging kind of subject





This shallow depth of field was achieved using the EF 200mm f/1.8L USM lens set to its maximum aperture

but I would have liked a little more tech here. I wonder how dated it will feel in four years' time when I assume its successor will be introduced, especially with rumours circulating of a mirrorless, pro Sony body to rival the 1D.

Over the weekend I pitted the 1D X Mark II against most of the typical challenges facing a photographer during a daytime race. Nothing seemed to faze it. When panning, the camera's AF was easy enough to adjust so it wasn't picking up on anything that came between the subject and the camera, but remaining quick to track when switching to head-on images.

The 1D X Mark II is a very well-thought-out product aimed largely at existing 1D owners. An example of this is its LP-E4N batteries. Diehard Canon fans will know this isn't the same as the previous generation of Canon bodies. However, the 1D X Mark II is backward-compatible so, despite the frame rate being 2fps slower, you can still use your old LP-E4 – something I was glad of when I managed to empty the battery during the course of the

shoot. It must also be noted that the LP-E4N cannot be charged on the old-style chargers. Battery life with the new LP-E4N seemed fair, but not as good as that in previous generations.

Should you buy one?

I found the 1D X Mark II to be addictive and very impressive. I would have loved to have used it for a bit longer but, unfortunately, circumstances prevented me trying both its high ISO and low-light AF capabilities – two areas it should really excel in.

Would I buy one? In a word, no. I would buy two. This camera is so impressive that if you didn't replace both your bodies you'd find yourself constantly swapping the 1D X Mark II onto the lens you wanted to use at that moment.

That said, I think the Mark II could be a difficult upgrade to justify from a 1D X. You would see some benefits, but it depends on your business whether those benefits would be worth the necessary £2,500 investment per body.

I'm off to rob a bank now.

AP

Focal points

Canon's EOS-1D X Mark II packs in all the features you'd expect from a pro DSLR

Dual Pixel AF

For live view and movie shooting, Canon's dual pixel AF provides phase detection across almost the entire image area for smooth, decisive focusing.

4K video recording

Cinema 4K video recording is built into the camera, with a huge 800Mbps bit-rate available when using CFast cards for top-quality footage.

Pro controls

Canon has stuck with the same tried-and-tested button-and-dial control set-up as used on previous generations of the EOS-1D series.



Built-in GPS

A small hump ahead of the hotshoe conceals a GPS unit that allows images to be geotagged automatically.

Viewfinder

The large, bright pentaprism viewfinder combines 0.76x magnification with 100% coverage of the subject area.

Touchscreen

A 3.2in touchscreen allows settings to be changed silently during movie shooting, and focus pulling by touch.



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Tamron SP 85mm f/1.8 Di VC USD

Andy Westlake tests Tamron's new image-stabilised, short telephoto prime

It's fair to say that third-party lens manufacturers have enjoyed something of a renaissance in recent years. From Samyang's inexpensive but optically fine manual-focus primes through to Zeiss's premium optics, photographers now have more choice than for many a year. Yet while previously third-party lenses were often cheaper but of noticeably inferior quality than camera manufacturers' own offerings, innovation and optical quality at keen prices are now the order of the day.

Last year, Tamron engaged in a revamp of its premium SP lens line, taking the intriguing

approach of combining an f/1.8 aperture with built-in optical stabilisation. We were pretty impressed by its first two efforts – the SP 35mm f/1.8 Di VC USD and SP 45mm f/1.8 Di VC USD – and here we're looking at the third lens in this series: the short telephoto SP 85mm f/1.8 Di VC USD.

This new 85mm optic joins its stablemates in being one of the fastest image-stabilised DSLR lenses on the market. The focal length is ideal for portraits, both on full-frame and APS-C cameras where it offers a 135mm equivalent angle of view. Meanwhile, the f/1.8 aperture gives plenty of scope for shallow

depth of field and selective focusing, meaning the lens's uses are by no means limited to taking pictures of people.

The addition of optical stabilisation promises sharper pictures at slower shutter speeds, so you can shoot handheld at lower ISOs or smaller apertures than would be possible with an unstabilised lens. However, this clearly adds considerably to the price. At £749, Tamron has pitched this lens higher than either Canon's or Nikon's 85mm f/1.8, or indeed Sigma's 85mm f/1.4. So the key question is, can it possibly be worth the premium?

Features

With an optical formula of 13 elements in nine groups, the Tamron is the most complex 85mm prime on the market. This is probably a consequence of the addition



Selective focusing can add a new twist to familiar scenes

► of optical image stabilisation, or 'vibration compensation' as Tamron likes to call it. Low Dispersion (LD) and Extra Low Dispersion (XLD) glass are used to minimise chromatic aberration, and Tamron's eBAND nano-structured coating reduces flare and ghosting.

The diaphragm uses nine rounded blades, maintaining a near-circular aperture down to around f/4, which should help produce attractively blurred backgrounds. At the front is a 67mm filter thread, which doesn't rotate on focusing, along with a bayonet mount for the supplied cylindrical lens hood. When not in use, the hood can be reversed over the barrel for storage. In this position, though, it covers most of the barrel, and blocks the manual-focus ring.

Tamron describes the lens as having moisture-resistant construction, with a number

of seals arranged strategically around the barrel. Most visible is the one around the lens mount that protects the join with the camera body, but others seal the manual-focus ring and control switches. In principle, the lens should be unfazed by shooting outdoors in light rain or drizzle.

Build and handling

At 85mm in diameter, 91mm in length and 700g in weight, the Tamron is a big, chunky lens. It's much larger than the 85mm f/1.8 offerings from Canon or Nikon. Indeed, it's around the same size as Sigma's 85mm f/1.4 EX DG HSM, and larger than the Nikon and Sony A-mount 85mm f/1.4s, although not quite as huge as Sony's monster – the new FE 85mm f/1.4 GM. This doesn't really have a



An 80cm minimum focus distance allows for nice close-ups

negative effect on handling while you're shooting, as you'll naturally be cradling the lens in your left hand. But it does add to the weight of your bag, and some subjects may find the size intimidating.

Build quality feels excellent, in contrast to some of Tamron's older designs. The manual-focus ring rotates smoothly, and a distance scale marked in feet and metres helps you keep track of the current focus position. Two switches on the side of the barrel are used to turn VC on or off, and select between AF and MF modes. However, because these are of an identical size and shape, they can't be easily distinguished by touch alone.

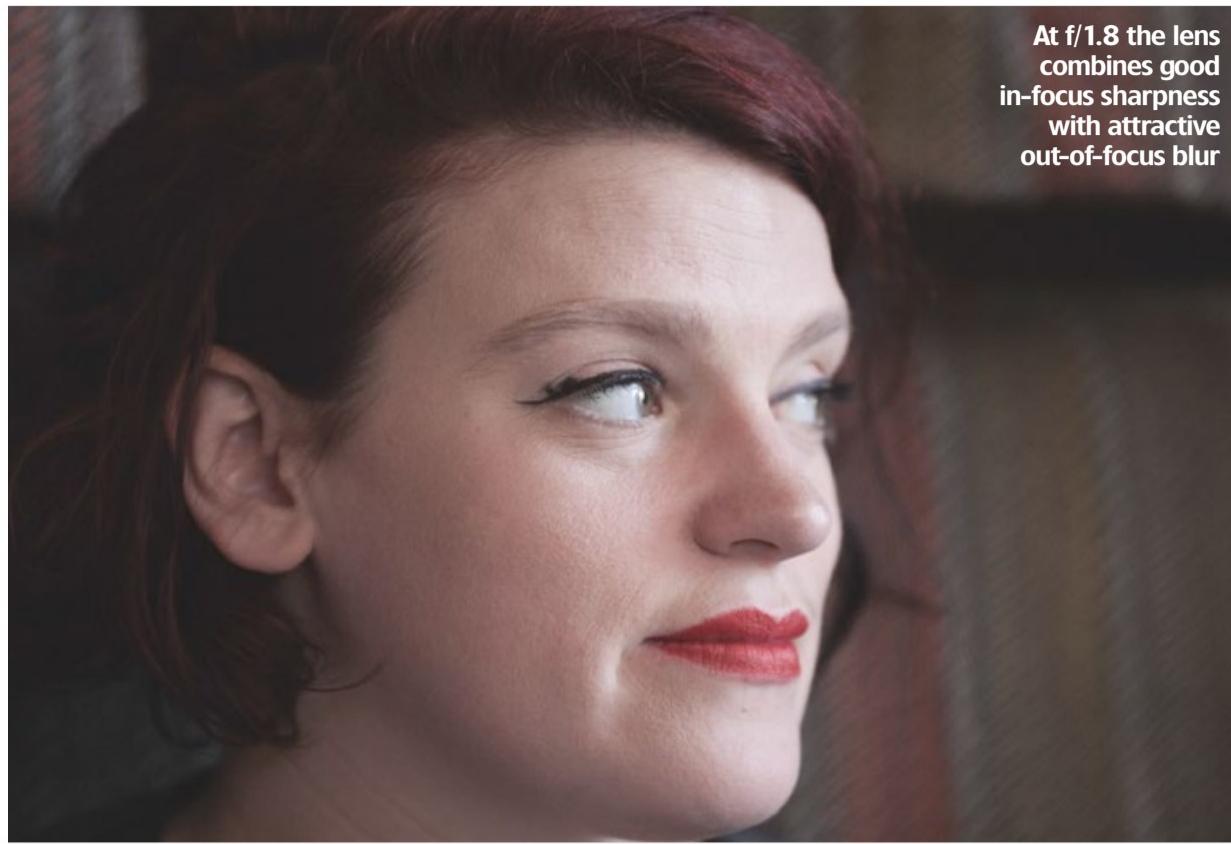
Autofocus

Autofocus uses Tamron's ultrasonic drive (USD) motor. It's fast, decisive and practically silent. The lens uses an internal focus design, so it doesn't change length or balance on focusing, which contributes to its snappy response.

In terms of accuracy, the 85mm behaves much like other DSLR fast primes. If you shoot using the camera's viewfinder, then most of the time it will focus acceptably when viewing the image as a whole, but likely not be entirely perfect when viewing your images in close detail. This is by no means unique to Tamron – it's a side effect of DSLRs using an entirely separate optical path for autofocus, which inevitably compromises accuracy.

If you want really accurate focus, you'll almost certainly have to match your own lens to your camera using the AF micro-adjust feature. Even then, it might only be possible to get perfect results at one single focus distance. However, the 85mm is also compatible with Tamron's 'Tap-in Console', which allows more complex correction of its focusing behaviour, as well as enabling users to upgrade the lens's firmware when necessary.

Depth of field at 85mm and f/1.8 is very shallow indeed, so any movement of either



At f/1.8 the lens combines good in-focus sharpness with attractive out-of-focus blur

you or your subject will compound any small focusing errors. For much of the time it will be desirable to stop down a bit to gain additional depth of field. However, at close focusing distances this adds another complication, as the focus shifts backwards slightly at smaller apertures – a symptom of residual spherical aberration.

To get the most accurate focus, you'll really need to switch to live view and use either contrast detect AF, or manual focus with a magnified view of your subject and depth of field preview engaged. Again, this isn't the lens's fault, just best practice when using any fast lens on a DSLR.

Image quality

So far, we've found that the Tamron 85mm is a weighty beast and accurate focusing requires some care and attention, but frankly, every criticism dissolves away when you start looking at the images it makes, because where it counts, this lens delivers in spades. It's capable of providing the kind of dreamily beautiful pictures that mark out a really superb portrait lens, and it works equally well on full-frame and APS-C cameras.

We expect 85mm telephotos to be very good indeed, but this one is absolutely outstanding. It combines superb cross-frame sharpness, even at maximum aperture, with gorgeous-looking, out-of-focus backgrounds. Micro-contrast is a little low at f/1.8, again due to residual spherical aberration, but this can often be flattering for portraits. This effect becomes stronger at closer focus distances, but stopping down a little to f/2.8 brings visibly more bite to your images. Naturally, there's some vignetting at large apertures, but colour fringing from either lateral or longitudinal chromatic aberration is practically non-existent and distortion is negligible. The effective image stabilisation helped me get sharp images at shutter speeds as slow as 1/20sec.



Our verdict

I was a little sceptical about the Tamron 85mm f/1.8 at first; it's big, heavy and expensive for its type, and some might think that image stabilisation is redundant on a fast prime. But it didn't take long for me to be converted – just as long as it took to start seeing the images on the back of the camera, in fact. Examining the files in more detail on my computer only confirmed that this lens is really quite special.

But is it worth £749? Well, that's a question photographers will have to answer for themselves. Clearly, not everyone will be able to justify it. To me, though, this lens is absolutely on par with Sigma's Art primes, and lots of photographers are happily shelling out similar amounts of cash for these. I also think image stabilisation is worth having; what's not to like about the extra shooting flexibility it affords? Overall, if you're looking for a portrait lens for your DSLR, this should be high on your list.



Data file

Price: £749
Mount: Canon EF, Nikon F, Sony A
Lens construction: 13 elements in nine groups
Aperture blades: 9
Minimum focus distance: 80cm
Max aperture: f/1.8
Min aperture: f/16
Filter size: 67mm
Dimensions: 84.8x91.3mm
Weight: 700g

**Amateur
Photographer**
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GOLD
★★★★★

Tamron SP 85mm f/1.8 Di VC USD

Resolution

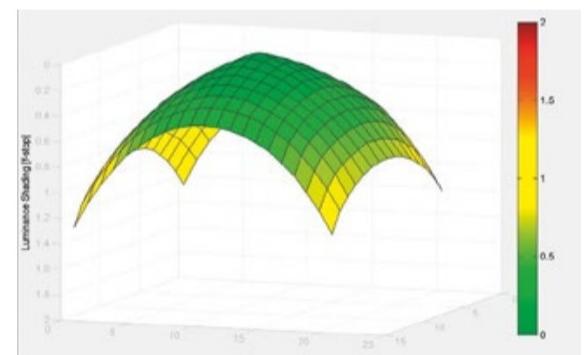
The results from our Applied Imaging MTF tests confirm that the lens has desirable characteristics for a short telephoto portrait prime. At f/1.8 the values are relatively low due to spherical aberration, but the lens sharpens up rapidly as the aperture is closed down. Peak sharpness is at f/4-f/8, but in truth all apertures are quite usable. The traces for the corners closely match the centre, indicating excellent cross-frame sharpness.



24mm centre ————— 24mm corner

Vignetting

Some vignetting is visible wide open, with the corners of the frame 1.3 stops darker than the centre. However, the very gradual fall-off profile means that this is visually not unattractive; indeed, it can often add to the aesthetics of your shots, rather than detract from them. Stop down to f/2.8 and the vignetting practically disappears.



Curvilinear distortion

Curvilinear distortion is extremely low, with just the barest hint of pincushion distortion detectable from our test chart shot. However, while this is measurable in the lab, you'll never see it in real-world shots; instead, the lens draws subjects in a very lifelike fashion.



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Panasonic TZ100

Q I enjoyed reading your assessment of the Panasonic Lumix DMC-TZ100 (AP 7 May). I bought one a month ago, and am still learning things about it.

I would appreciate your help with its 4K video feature, though. I can find individual frames, when played back on the camera's rear screen, but when I transfer a 4K burst to my computer it is recorded as MP4, and I can no longer get individual frames on the computer screen.

I have now found that a non-4K burst does record on the computer, and seems to give excellent quality. So, I am wondering, what's the advantage in using 4K?

John Gibson

A The first point to address here is how to extract individual frames from your 4K video stream. If you're using 4K Photo mode, when you browse through individual frames in playback mode, pressing the Menu/Set button allows you to save your favourites as 8MP stills. If you don't do this, all you'll see on your computer are the MP4 video files.

The main advantage of 4K Photo mode is its 30fps frame rate, compared with conventional, full-resolution burst shooting, which is limited to a still

very impressive 10fps. So, with really fast action, 4K Photo gives you a better chance of capturing that perfect moment. In addition, 4K Photo allows you to record much longer sequences and is more efficient with regard to using up card space. Finally, the very clever Pre-Burst mode allows you to capture action a second *before* you even press the shutter button, as it's constantly buffering footage. This can be handy with very unpredictable subjects.

Needless to say, though, 20MP, full-resolution images give higher quality than 8MP still frames from 4K Photo – although the latter are still easily good enough for A4 prints. Also, if you switch to lower-speed shooting at 5fps, the camera can then track-focus on a moving subject.

Like other Panasonic cameras, the TZ100 also has a super-high-speed mode of 40fps, but at reduced resolution and rather lower image quality that won't stand up to printing very large. As always, the best thing to do is experiment with the various options and see which one best suits your personal needs.

Andy Westlake



The Panasonic TZ100 4K Photo mode's 30fps is perfect for fast-action photography



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Braun Paxettes came in a bewildering variety of forms

Braun teaser

Q I am trying to find out more information about my Braun Paxette camera and Carl Zeiss screw lens. It all works fine – even the rangefinder and unusual timer leaf shutter – but can you provide any information about it?

Ian Badley

A Braun made a slightly bewildering array of cameras bearing the Paxette name, and identifying them can be a problem, particularly as the firm often made essentially the same design in both interchangeable and fixed-lens versions. Your particular one appears to be a Paxette Super IIL from 1958 – an interchangeable-lens model with coupled rangefinder focusing but no lightmeter. However, while this often came with the Stenheil Cassarit 50mm f/2.8 lens, yours has a more unusual, and more desirable, Carl Zeiss Tessar 50mm f/2.8. It was certainly relatively expensive when the camera was bought.

Paxettes are nicely made little cameras that use 39mm screw-mount lenses. These aren't interchangeable with Leica L39 screw-mount lenses, though, as the register distance between the film and lens mount is longer on the Paxette to accommodate a leaf shutter just behind the lens. This is a relatively unusual design; most rangefinders use focal-plane shutters directly in front of the film. It's still possible to find other lenses to fit the camera, but they're not all that common these days.

In terms of value, Braun isn't an especially desirable name to collectors, so even in good condition the cameras are usually worth only around £40. However, the Carl Zeiss Tessar lens that your example is equipped with might well add a bit more to your Braun – maybe £50 or so.

Andy Westlake

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My life in cameras

Photographer Geoff Harris on the cameras that have meant the most to him. www.geoffharrisphoto.co.uk

Geoff Harris



Geoff Harris is a leading photography journalist, and editorial and portrait photographer based in Glastonbury, Somerset. He writes regularly for AP, *The RPS Journal* and other leading photo titles and blogs. Geoff's images appear on

Rex Features and have been exhibited in locations around the world. He received a Highly Commended award in the 2016 Pink Lady Food Photographer of the Year.

1994 Minolta 7000i

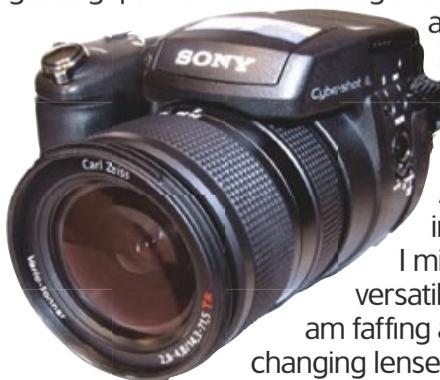
I got this Minolta Dynax 7000i – a newer version of the Minolta SLR with AF – in the 1990s. It was a great way to learn the basics of photography while I was living in Tokyo, Japan. I still use the camera. It's built like a tank and the AF system, while basic by today's standards, holds up well. I love the sharp, fast 50mm and far-reaching 135mm f/2.8 primes that I got with the camera. I'd never sell it.



2005 Sony Cyber-shot DSC-R1

This monster bridge model, sporting a then-groundbreaking 10.3MP APS-C sensor and 14.3–71.5mm Carl Zeiss Vario-Sonnar T* lens, was the first digital camera I really got to grips with. It was as long and cumbersome

as an RPG launcher, and the sluggish contrast-detection AF could infuriate, but I miss that bridge versatility when I am faffing around changing lenses.



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BLAST FROM THE PAST

Canon EF-M

Ivor Matanle considers a rare and collectable 35mm from the 1990s

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THE EF-M was Canon's attempt to provide traditionalists with a 35mm camera that could be used manually – one that used Canon's then-new EF range of lenses, albeit without autofocus. It was made solely for export, and although contemporary with EOS cameras it was not an EOS camera since it did not have autofocus. Neither did it have an LCD screen. Adapted from the Canon EOS 1000, the EF-M used top-plate dials to set shutter speed and aperture. It had a focusing screen with both microprism and split-image rangefinder focusing aids and could realistically only be used with lenses having a graspable focusing sleeve, which some Canon EF-mount lenses do not have. Independent Sigma lenses, as in the picture, are suitable.

2009 Nikon D300S

I'm now a Nikon DSLR devotee to the core, and this started the love affair for me. The menu and interface took some figuring out after coming from the Canon EOS 5D, but once everything clicked into place I was hooked. I remember using the D300S early on at a street market in Kuala Lumpur, Malaysia, and it suddenly felt like it was an extension of me – the sign of a great camera.



2013 Nikon D800

Some claim this 36MP full-frame workhorse is overkill for everyday duties, but as a jobbing portrait and wedding photographer I love the freedom and cropping leeway you get with all that resolution, not to mention the fantastic build quality and lens choice. Every flaw in your camera craft is mercilessly revealed, however, so the D800 forces you to raise your game.



2015 Fujifilm X-T10

This is now my mirrorless camera of choice. It's handy and looks great, as well as boasting many of the features of the higher-end X-T1 (including the generous sensor that came with it), excellent AF and, of course, a smorgasbord of superb lenses. I use it a lot with the bulky but brilliant 16–55mm f/2.8,

and recently added a manual-focus Samyang 8mm fisheye, which is huge fun and top value.



What's good Commonsense usability, if you understand photography.

What's bad No flash-synchronisation socket, apart from the hotshoe.



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Professor Newman on...

Why high pixel counts matter

Bob Newman says that early critics of high pixel counts on digital cameras were misguided

In the early days of digital photography there was a sustained campaign by some parts of the web media against cameras with high pixel counts. It was proposed that high pixel-count cameras inevitably suffered from more noise, were more susceptible to camera shake and absolutely needed better lenses. Another widely promulgated belief was that high pixel-count cameras suffered from the effects of diffraction more than low pixel-count ones.

It turns out that most of this was based on simplistic models and a faulty understanding of science, and that in most general-purpose photography, higher pixel-count cameras will produce better results than ones with lower pixel counts.

However, they do so at the cost of lower frame rates, larger files and a slight penalty in extreme low light. Here, I'll try to address some of the advantages and disadvantages of high pixel-count cameras.

First, the primary source of noise in an image is what is called 'photon shot noise'. It is the noise caused by the structure of light itself. Photons arrive in a random pattern that we call 'noise'. The more photons you have in an image, the more this random pattern evens out and the less apparent the noise is. Thus, the level of noise is primarily controlled by the number of

terms, this restriction of bandwidth is simply affected by the acuity of the human eye. So long as you view an image so that the individual pixels are not visible, you have applied the required 'low-pass filter' to limit the bandwidth.

The question this rather naturally raises is, if we view an image in such a way that an increased pixel count is invisible,

'It turns out that their beliefs were based on simplistic models and a faulty understanding of science'

photons collected (at any given exposure).

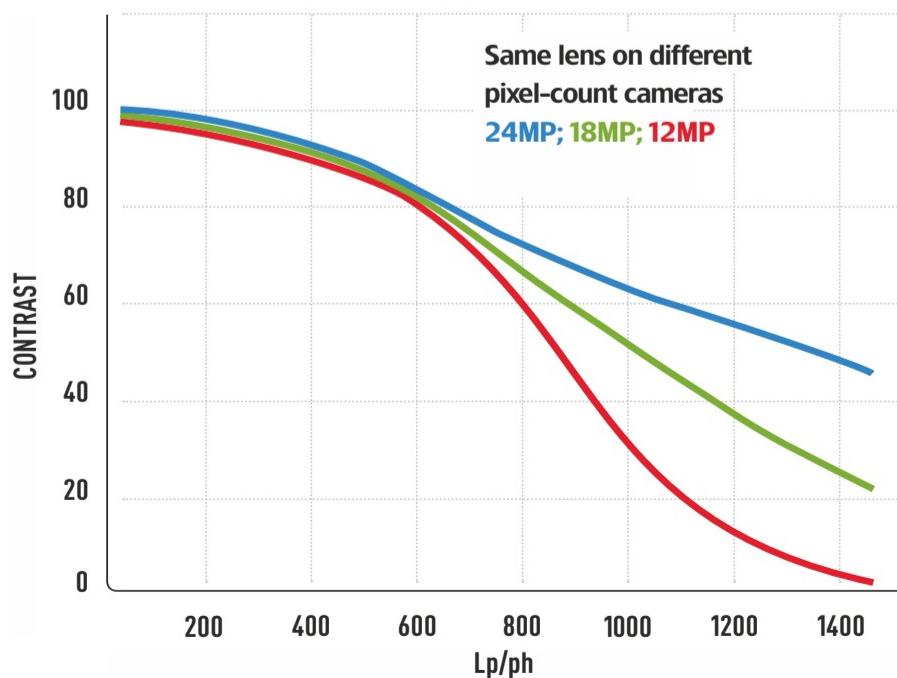
However, the signal, or image information, is sampled more frequently across the frame, leading to a higher signal 'bandwidth'. One factor of noise is the higher its bandwidth, the higher is its power. This power can, however, be limited simply by restricting its bandwidth. In image

what benefit does it bring? To answer this, we can look at the illustration, which I have derived from one produced by Dr Hubert Nasse of Zeiss (lenspire.zeiss.com/en/measuring-lenses-objectively-part-2).

This shows the modulation transfer function (MTF) of the same lens fitted to three cameras: 12 million pixels (red line), 18 million pixels (green line) and 24 million pixels (blue line). The graph shows contrast against feature size (in 'line pairs per picture height').

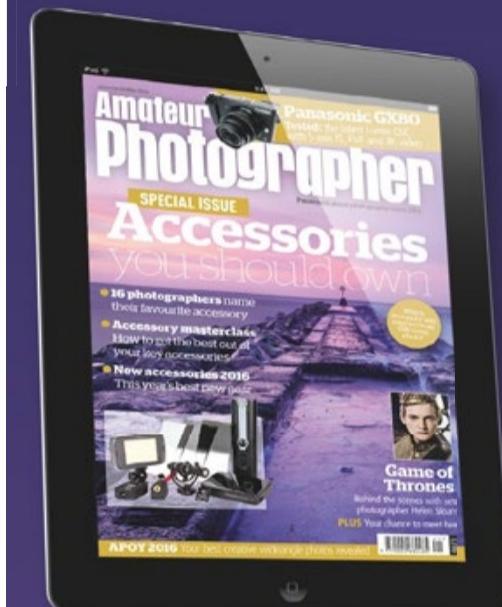
The lower-resolution sensors are delivering less contrast from about 600 line pairs per picture height, which is about equivalent to high-definition television (about two million pixels). Thus, even viewed at two million pixels, the 24-million-pixel sensor will deliver a sharper looking image than the 12-million-pixel one.

The difference is as pronounced as it would be between images produced by low and high-quality lenses. Thus, one of the benefits of a high pixel count is that, in effect, it makes all your lenses better.



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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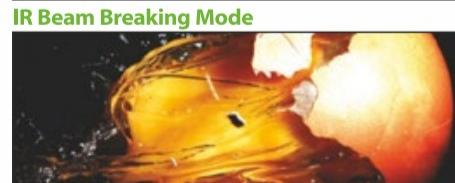
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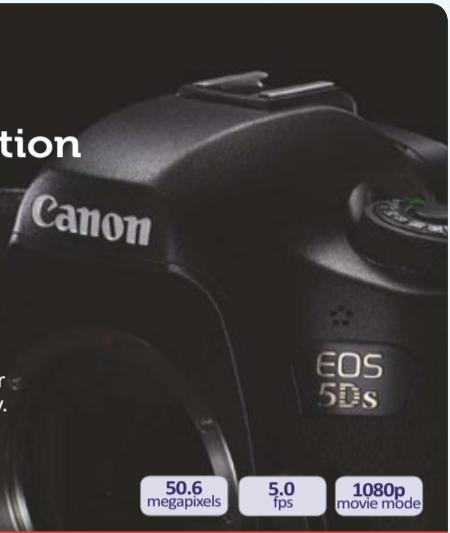


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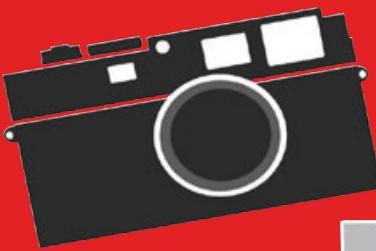


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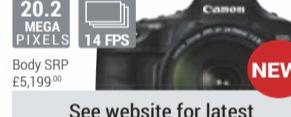
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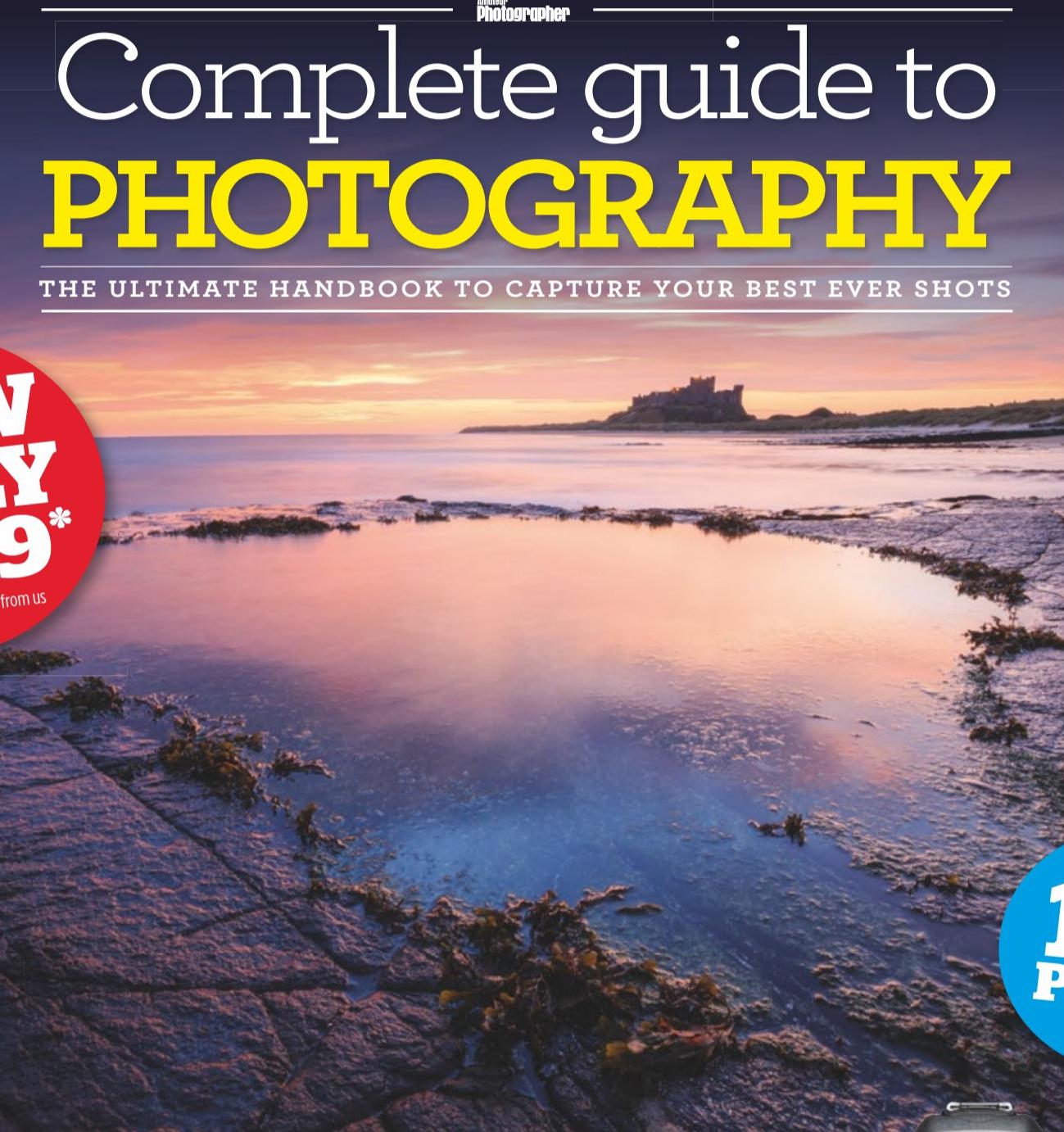
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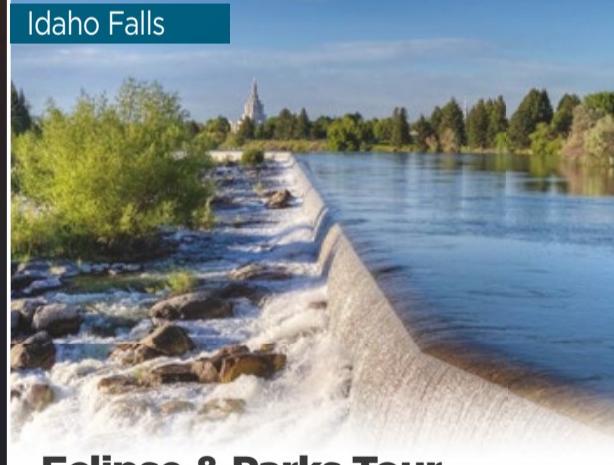
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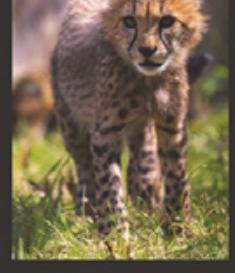
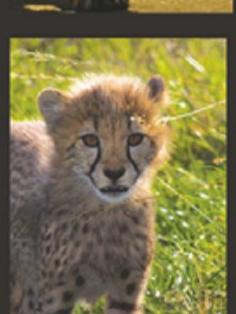
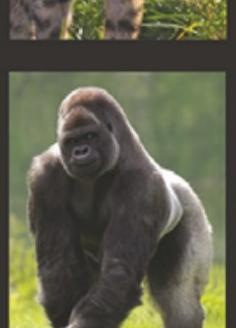
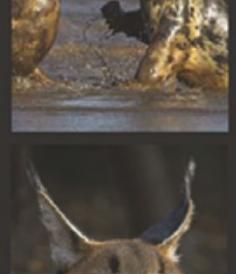
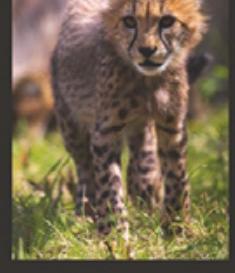
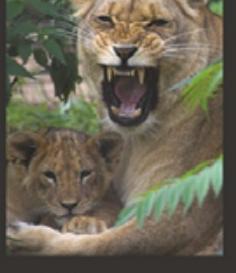




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	Golden Eagle Experience in Leicestershire	2016 Dates	£99
	April 10th, May 8th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.		
	Cheetahs, Lions, Foxes, Birds of Prey, Cambs.		£119
	April 9th, May 7th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.		
	Amazing Bat Photos & Learn Fill-in Flash Techniques		£139
	April 14th, 15th; Oxfordshire. Take amazing bat photos. Learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.		
	Big Cats at WHF, Smarden in Kent		£155
	April 2nd, April 23rd, April 30th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.		
	Big Cats at WHF, Smarden in Kent - Specialist event 6 photographers - incl. Jaguar		£199
	March 31st, April 1st, 22nd, 29th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.		
	Gift Vouchers available for any Workshop or for any Monetary Value.		
	These Experiences make Wonderful Gifts for that Special Occasion.		
	Gorillas & African Safari Experience, Port Lympne		£155
	April 3rd, 24th, May 1st, 2nd; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.		
	Birds of Prey Workshop, Bedford		£99
	April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).		
	Foxes, Otters, Wildcats, Badgers & more, Surrey.		£145
	July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside encloses with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.		
	Small Cats Workshop, Welwyn, Herts.		£99
	April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition		
	Bass Rock Gannets		£225
	June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.		
	Gannets diving off Bass Rock		£99
	June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.		
	Farne Islands Puffins (Over 5 hrs photography)		£89
	June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.		
	Pro Birds of Prey Shoot, Bamburgh, Northumberland.		£139
	June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.		
	Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.		£139
	June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.		
	Small Mammals, Insects & Reptiles	NEW WORKSHOP	£199
	June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantises, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.		
	Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl	NEW WORKSHOP	£139
	JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.		

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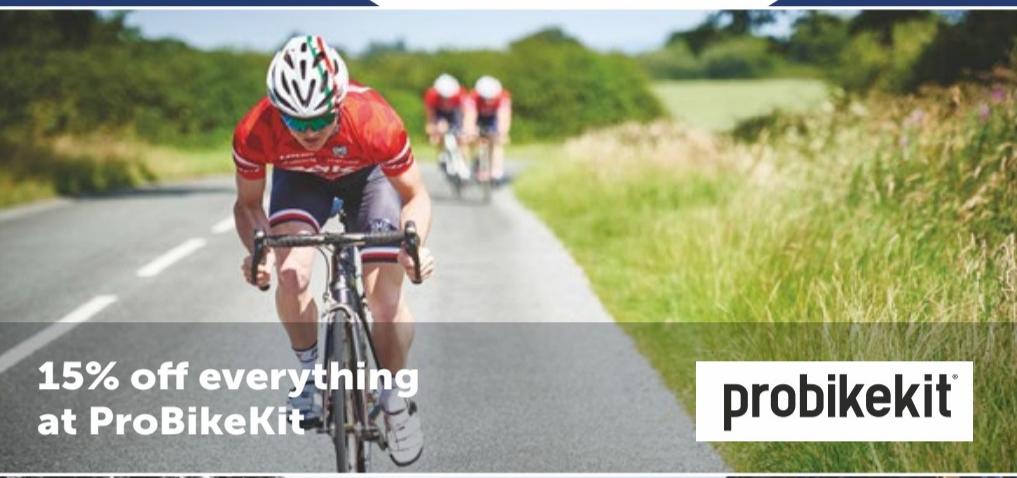
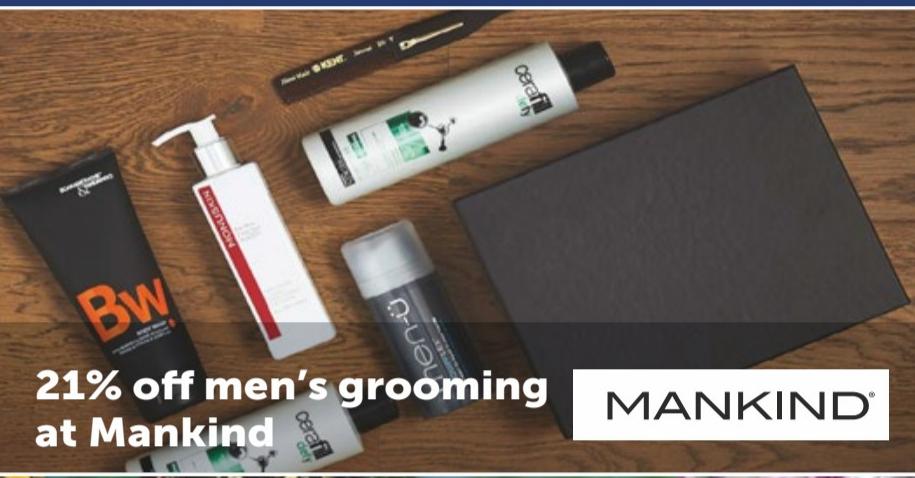


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Final Analysis

Roger Hicks considers...

India, 2015, by Sohrab Hura



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This photograph is so weird that even I hesitated to use it. There are always some readers (very few, fortunately) who start frothing at the mouth and writing 'stiff letters' unless the photographs I choose fit their preconceptions. This, I suspect, would draw them out of the woodwork.

I'm not sure what the photograph is: a wolf, maybe, or a pi-dog. I'm not sure if it's blind in one eye, although that's what it looks like. There's so much I can't fathom. It connected with me on such a visceral level, however, that as soon as I saw it, I knew I wanted it for the column. It calls upon a fear older than humanity. Rather than illustrating one of my favourite photographic sayings, 'Shoot first and ask questions afterwards', it illustrates 'React first, and think about it afterwards'.

As a general rule, I am a great believer

in shooting in series. 'A bit of this, and a bit of that' is a good way to remain a beginner all your life, even if you are still taking pictures when 100 years old.

A general rule is, however, only a general rule. Some individual shots, some things merely glimpsed, some things only half understood and never to be repeated – these can leaven and inform all our photography, even if they appear completely different from everything else we ever do. This is such a picture.

We are often told we should go outside our comfort zones. I have never actually understood this. I am not going to waste my time taking pictures of subjects that bore me, such as team sports. I know from experience that there are some subjects at which I am not very good, although this doesn't necessarily stop me trying. There is, however, a big difference between a

comfort zone and a rut, and many 'stiff letter' writers seem to be stuck in ruts so deep they can't even see over the edge.

The trick is this: look at pictures – look at all kinds of pictures. If they can teach you something, try to learn it. If they can't, move on. Always remember, though, that someone else may take something from a picture that you do not like or understand. Do not, therefore, deny them the opportunity to learn, and remember that you may yet expand your own appreciation and understanding of the broad church that is photography, and come to appreciate more than you do at present.

Sohrab Hura is only the second Indian to be admitted to Magnum, after Raghu Rai. Google his name: there are several interviews online, including some fascinating observations on the nature of photography as language.

AP



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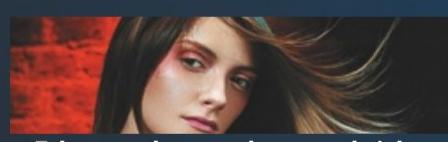


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